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JANE DORÉ.

· THE · MATINEE · GIRL ·

EVA FAY, draped in an India shawl, the warm hues and exquisite fabric of which send a shaft of envy through the heart of every woman in the audience, does some strange things. Out from the warm red and yellow folds in which she is enveloped is thrust a strong, nervous, heavily ringed hand, and one thinks of the stories of some favorite Sultana, with the embrace and the instincts of a tigress. Muffled by the folds comes a voice, intense, shrill, staccato, hurling strange, searching words at the audience.

"Your name is John Brown. You are asking me whether that investment will pan out as you expected. It will not, so get out as soon as you can and thank the fates that you are not losing more."

Which dictum leaves John Brown looking red and foolish.

"You are asking me whether the girl you have in mind is fooling you. She is, so retire gracefully and pretend you don't care. Your name is Gorham, John Gorham."

Whereat John takes up his hat and flees before the laughter of his friends.

But Mrs. Fay is not always jocose. She tells you fateful things—things that you are pained or delighted or astounded to hear, and you wonder what strange necromancy is hers. You try to explain her art upon material grounds, and you go behind the scenes, rap upon her dressing-room door and are confounded.

She is extremely tall and exceedingly slight. She wears a full, flowing dressing gown of Persian mingled colors. In every other respect she is quite like any American girl who has, perhaps, overstudied in her senior year. Her eyes are large and liquid and of several shades a minute, according to the theme of conversation and the stress of her transient emotion. Her babylike lips twitch under the influence of the surrounding muscles in a very ecstasy of nervousness.

She was born, she says, at the foot of the Himalayas, in a village named Howli. Her father was an Englishman, her mother a native of India. While she was at school in England she amazed the other girls—frightened them not a little—by speaking their inmost thoughts and telling them of certain events that would transpire the next day. The events occurred and the girl students nearly stampeded. There were some unholy thoughts of burning her as a witch because she couldn't tell how she did it. She says she cannot tell to-day.

"Sometimes when I am before an audience visions flash before my eyes. Sometimes I hear voices. I interpret these quickly, and sometimes I am right, sometimes wrong. I only tell what I see and hear."

One eccentricity she has to the Occidental mind. That is that she will not kill nor permit to be killed any insect or any form of animal life. And she may have a surprise in store for her fellow performers who give animal exhibitions on the stage.

"They treat them in the most diabolical manner," she says. "Before the poor beasties are taken on the stage they are frightened half out of their lives. They are governed entirely by fear. If I could only get a member of the Society for the Prevention of Cruelty to Animals in my dressing-room some night before this awful treatment begins!"

When I saw the flash of Mrs. Fay's big, changeful eyes I was glad that I was not one of those persons who, she declares, "earn their living out of the sufferings of their poor, dumb brothers."

Some day after such an eye flash something may happen to them.

Frances Starr, rocking comfortably on the "front stoop" of her home in Albany, told an Albany newspaper man how she was "found" by David Belasco, and how it hurts to rehearse the pathetic scenes in The Music Master; also about Mr. Belasco's little eccentricity of tipping his players to induce them to rehearse a scene once more or to pose yet again for flashlights.

"Mr. Belasco came to see me in Gallops," she said in the awed tone of Mahometans who talk of visits paid by the mountain to Mahomet. "I did not know anything about it. I had not dreamed of anything of the sort. My first knowledge that Mr. Belasco knew of my existence came in a letter from him asking me to call upon him. I went to his office and I had such a time getting to see him I grew more and more nervous as I went through office after office and was turned over from one man to the next, until I began to say to myself, 'What can I be going to see at the end of all this?' But when I reached Mr. Belasco after all this rigmarole of red tape had been unwound, and I was frightened nearly out of my wits, it was not at all as I had expected. It seemed as if he was the one who was most diffident, and as if I was the great personage conferring a favor on him by talking to him. He is not a large man, and his hair is snow white. His face is sweet, kind and mild; his voice is gentle, and there is a diffidence and almost humility in his manner which disarmed all my fear of him so that I could be natural. That is all Mr. Belasco asks of any of his players—to be themselves, to conceive their parts in the way that is natural to them. He does not force, nor bully, nor dictate, like some theatrical managers who try to make over people. He lets them express themselves. He is a wonderful man.

"Then he began asking me questions, and I could see that he was finding me out, picking me to pieces, as he does everybody, in his quiet way, and without anybody being able to prevent him. There was not any use to try to make a good impression or to escape from his questions, because it seemed as if I knew that he saw right through me, and it was his natural self he was going to measure and judge. But he was so kind and unassuming, just as if he was nobody and I was somebody, that I didn't feel afraid even then. Next he talked business, and he wanted me to sign a long contract, and I asked him to let me think it over until next morning. The next morning I went there and signed the contract.

"There is another wonderful thing about Mr. Belasco in dealing with his people. Though he is the artist, the man who knows the results he wants to get, he does not force these results, as many managers do. He picks his people and puts them where he thinks they belong naturally in a production, and then he lets them do the natural thing in the natural way. He has respect for a player's natural right to be an individual, and when the right result is not gained by the player he does not say 'Do thus or so,' but he asks the player to suggest, 'Now, what would you to?' to get this or that result. Some managers force their players to do things in a way wholly contrary to their natural instincts. But Mr. Belasco never dictates. That is why his people feel toward him the way they do. He finds out about them things they never knew were in them and then develops it all in their work.

"An amusing little incident occurred when Mr. Warfield and I were having some flashlights taken on the stage of several scenes in the play. Mr. Belasco came in and after watching us a while came over and asked us to pose again, and handed a quarter to Mr. Warfield and a quarter to me. He was as courteous and lovely about it as could be, and Mr. Warfield said he often did that. When our posing was over he came around and handed each of us another quarter.

"When I tried to rehearse the scene in which the girl is required by circumstances to discharge her music master, who is, in truth, her own father, I would go just so far all right, then when he would begin to plead with me not to discharge him I would forget everything else and respond to him just the way the audiences do. I would begin to cry. I was ashamed of myself, and Mr. Warfield was as patient as could be, but I couldn't keep my tears back, and the sobs got into my throat until I could hardly speak my lines, until finally Mr. Warfield stopped short and said to me: 'Here, I'll wait for you. Have your cry out and be done with it.' So I burst into tears, had a beautiful time boohooing to my heart's content, and after that things went better, though every time I play the scene I have to use the utmost self control to keep the tears from running down my face and to keep my voice from breaking."

Richard Mansfield, believing that the greatest ill that can befall a man of active temperament is to have nothing to do, has prevented the continuance of that condition for Joe Holland. Joe, having a competence for the remainder of his life, through the good will and generosity of his fellow players manifested in the monster benefit last year, spent most of last Winter at the Lambs' Pasture, bequeathed by Charlie Hoyt. But the Spring found him in the city with a full purse but empty hands, and thus he met Richard Mansfield.

"What are you doing?" inquired the star.

"Nothing," replied the afflicted player. "You know, of course, what the boys and girls have done for me."

"Yes, yes; but what do you do? How do you speed the hours?"

"They don't speed. They drag."

"Just so. I want a man of experience to write the business into new plays for me. Will you do it?"

There was one of those grippy handshakes that men give each other when words fail, and Joe Holland became again a salary earner, rejoicing in the consciousness of having work to do and the ability to do it.

Which reminds me of something that Clara Morris said, which we may well recall when we are stumbling about in the morass of despondent feeling instead of climbing to the uplands of tonic thought:

"The greatest good in the world is to have work and be able to do it."

"If I had never done anything else," said Clara Morris, "I should be glad to have lived just to do that."

She had received a telegram of two pungent lines: "Anna Valentina's sentence reduced to life imprisonment. Your article one of the contributing influences." It came from an attaché of the office of the Governor of New Jersey, and to him Miss Morris sent immediate reply:

"Happiest congratulations to you and Governor Stokes. He has honored himself and his State in thus tempering justice."

A letter came later explaining that her interview with and study of the woman who, in a sudden burst of the pent up jealousy and pain of years, had slain her younger and prettier rival, had been the turning point in the Governor's decision to spare the woman's life.

"Apparently," ran the letter, "the Governor had been against revision of the sentence of death, but as he is a kind hearted man it may be that he is only assuming a mask to draw out the opinions of others. However, I have every reason to believe that your article had the decisive influence upon him, for as his eye ran down the column I noticed a distinct relaxation of his features and a quick interest in his eye, and then I left him."

A brute met a lady at Forty-second Street and Broadway. She had seen many seasons and he not so many, which perhaps made him a brute. The sunlight slanting down the perpendicular hardness of the walls was all revealing. She narrated some of the most joyout incidents and the highest triumphs of her 1905-06. He listened. At the close she exclaimed, breathlessly: "You see, I am getting on." "Yes," he repeated, "I see you are getting on." But the brute did not mean what the lady meant.

William Hammerstein, who has succeeded his father as manager of Hammerstein's Victoria, is an astute young man of about thirty, in many respects a chip of the good old Hammerstein hickory block. To him his father, now immersed in opera plans, sends all who have music hall business on their minds.

"Go to Willie," he says. "He's the giant tamer."

THE MATINEE GIRL.

FUNERAL OF JOHN CLARK.

The funeral services of the late John Clark, the baritone singer, known to the stage as Signor Brocolini, were held June 16, at his residence 323 Greene Avenue, Brooklyn, N. Y. Rev. Dr. John F. Carson conducted the services. The interment was at Greenwood cemetery.

THE STAGE IN ROME.

D'Annunzio's Disappointment—He Invents a Perfume and Lives in Solitude.

(*Special Correspondence of The Mirror.*)

ROME, June 10.

Lorenzo and His Advocate is the title of one of our new plays at the National Theatre. Why the word "advocate" is introduced into the title I cannot imagine, for there is no advocate in the play. There are, also, only three characters in the play—Lorenzo, his niece, and her lover.

The scene is a village in Lombardy, and Lorenzo is his schoolmaster. His niece (Manni) is the one ray of sunshine in his life. He has also a parrot, which he calls his advocate, on account of its talent in repeating everything it hears. The schoolmaster's happiness, unfortunately, leaves him when he learns that his niece is engaged to be married. The parrot remains his only comfort. When the girl leaves her old home to accompany her husband to Rome he falls dead on the stage and the parrot shrieks "Help! Help!" while the curtain falls.

This little play is neatly written and well acted. It is by Bertolazzi, the author of Lulu, which has had no better fortune here than elsewhere. This is a good sign, as it shows that the public is improving its taste.

Fiamme (flames) is another new one-act play, but of the cruel, coarse style. A poor girl is seduced by the son of her brother's employer. Her lover, as usual in such comedies, abandons her, and her brother, who knows nothing of the girl's shame, is taunted by his fellow workmen. When he does learn of his sister's dishonor he kills himself—and that is all.

The Sisters, at the Valle Theatre, shows the contrasts that may be found in the charactery of two sisters born of the same parents and brought up on the same lines. It may be said to be a study in psychology. Livia is jealous of Julia, who she suspects is not her father's child. Unfortunately, also, Julia is courted by a man whom Livia loves, and Livia taunts Julia with being an illegitimate child, and says she has no right to stay in the house. Julia then prepares to leave all she has hitherto loved. But Livia repents and withdraws her cruel falsehoods, and "all's well that ends well."

The Torch-Race is borrowed from a custom in ancient Greece, when torch-bearing runners, when unable to keep up the pace, gave their torches to the next runner, who in his turn passed it on to another and better runner. In the play the torch-race is the story of a mother's devotion to her daughter. She sacrifices herself to live with her daughter, who is married, in order to save her from trouble and evil fate. In fact, when her son-in-law fails in business she appeals to her own mother to come to the rescue and stay proceedings. But the old lady refuses. "You shall have all I have when I am dead," she says. It is then that the younger woman determines to get the money by any means, lawful or unlawful. She resorts to many ruses, and at last she forges a signature, when the older woman turns upon her like a viper and drags her away from the girl for whom she has committed her crime. Altogether it is a most unpleasant and pessimistic play.

The Whirlpool, by Sivio Zamballi, is an unequal play, but it contains promises for the future. Signor Zamballi has tried several styles and has shown talent in all, but he has not yet made a great success. In Milan, however, The Whirlpool was an undeniable success. Yet in Rome it has fallen. Why this difference of opinion in Milan and in Rome? Ask Milan; ask Rome. The plot rests on Mary, a strange and mysterious girl, who discovers the fault of her sister-in-law and threatens to reveal it to her brother. This threat pushes the guilty wife to thoughts of suicide. But Mary not only wishes to avenge her brother's honor and punish her sister-in-law, but she wants the man whom the guilty wife loves and for whom she has always a violent and tragic passion. Eventually the young wife kills herself and her husband is accused of being her murderer. Then, when freed from suspicion, he begins to see how things really have been, and he sets out to discover the sad truth, which has robbed him of his wife and destroyed his life. We are not told what becomes of Mary and the wife's lover.

D'Annunzio's dream of a theatre on the Lake of Albany has fallen to the ground, as it was expected to do, and even the ground on which it was to have been built has been sold, notwithstanding the poet's legal refusal. The sale took place at the instigation of Madame d'Annunzio, who inherited the ground from her father, the Duke of Gallese, who died a few months ago. D'Annunzio, therefore, might refuse his consent to the sale as long as he liked: but the ground was his wife's property, and the law gave her permission to do as she chose with it, and so she sold it on the best of conditions. Thus ends D'Annunzio's dream, and his "Theatre of Beauty" is now a thing that was. Cabbages and mushrooms may henceforth be grown on this classic ground and men will fish in the waters of its lake. "*Sic transit gloria mundi.*"

Nevertheless, D'Annunzio continues hard at work. He is writing The Presidents for Milan, and a libretto for Puccini. But his latest work is a new perfume, which he has invented and which he calls "Acqua Nunzia." He is going to manufacture it himself in a laboratory of his own. He is very busy with the design of the bottle which is to contain the perfume, and he will make it artistic, as you may be sure. He is now at Settignano, near Florence, at the country seat of Cappon-cina, belonging to the Marquis Viviani della Robbia, from whom he will probably buy it some day. Here he shuts himself up out of the world. "Nol me tanger" is engraved above the door bell, the handle of which is best left untouched. Another Latin motto is written over the mantelpiece of the study, and another is written on the back of the only chair there is in the room. When there are guests they sit on benches in one corner of the room. All the walls are covered with bookshelves, over which more Latin sentences may be read.

D'Annunzio is one of the most laborious writers of the day. He has a passion for dogs and horse exercise. He is also a collector of old iron and glass. He often tells his friends that his collections have more than once been seized for debt. This also happened to the poet Catullus once, and this it pleases D'Annunzio to remember.

Leoncavallo is composing a "Trilogia." Few men are as well informed as he on the period called the Renaissance. He purposes, therefore, to reconstruct the period of Savonarola, who, with Fra Bendetto and Bencina, form the three chief persons of this part of the trilogy. There will be some sensational scenes, as the tumult of the Pazzi, the funeral pyre of Vanities, and processions of fanatics, burning the legacies of profane art. The assault of St. Mark's convent will also be reproduced, with Savonarola issuing from the front door in his monastic garb.

Leoncavallo is also thinking of writing an opera on Sardou's "Barber of Seville," remodelled for the purpose. He has been to Spain in order to gather impressions for the work. Another proposed opera from this same pen is Red Shirts, taken from Garibaldi's life, in connection with his exploits to free Italy from the foreign yoke. These are only some of his projects for the future. Does he think he will live for ever? Anyhow, he is young, so far.

S. P. Q. R.

EUGENIE THAIS LAWTON.

Eugenie Thais Lawton, of the Belasco Theatre Stock company, Los Angeles, has resigned her position as leading woman of that company and will return to New York in a few weeks. Miss Lawton has been leading woman with Belasco and Myer for the past four years, playing constantly in San Francisco and Los Angeles. The past year in Los Angeles at the Belasco has been a most successful one, and Miss Lawton has had the reputation of being the most popular leading woman who ever appeared in a Los Angeles Stock company.

BENJAMIN HOWARD A SUICIDE.

The body of Benjamin Howard, actor and tenor singer, was discovered at about 7 o'clock on the morning of Monday, June 18, on a bench in Riverside Park, opposite Ninetieth Street. Near by on the ground was a bottle containing a number of yellow tablets, supposed to be the poison by means of which he committed suicide. Mr. Howard was well dressed, and $10 was found in his pockets, sufficient proof that he was not driven to his act by want. Mr. Howard had lived for four years at an apartment house in West Eighty-eighth Street. To all appearances he had been in a perfectly happy and normal frame of mind. He had planned to leave for Philadelphia, where he was to rehearse for a new play; he had even given the janitor explicit instructions about his trunk.

Two of Benjamin Howard's principal roles, played in New York city, were Mervin Thorpe in Mrs. Ponderbury's Past and Roland in The Strollers, produced in 1901. Mr. Howard, who was about thirty-four years of age, is said to have made his debut when only seventeen years old, in the company of Mr. Keene. His first notable professional opportunity came when he was selected by Madame Rhea to play leading juveniles in her support. "Ben" Howard was well known throughout the West. He became a local favorite while playing juvenile leads in the Pike Stock company, Cincinnati, and for one season he acted leading roles with the Alcazar company in San Francisco. At one time he was theatrical reviewer on the Cincinnati *Post*.

The name of Benjamin Howard has been associated with several of George W. Lederer's productions. On various occasions he appeared in legitimate drama and once, for a short period, was leading man with Viola Allen. The year before last he performed for the entire season in the second Girl from Kay's company, and last year he had an important role with Sam Bernard in The Rollicking Girl.

JANE DORÉ.

Jane Doré, whose portrait appears on the first page this week, has just closed a special engagement of eight weeks, starring in an adaptation of "Lady Audley's Secret," under the management of E. Salter. In commenting on Miss Doré's interpretation of the role of Lady Audley the press were unanimous in their opinion that her portrayal was one of the most interesting of the season. During the regular season Jane Doré starred successfully in a revised version of East Lynne, under the direction of Joseph King. Miss Doré is one of America's younger leading women, possesses beauty and versatility, and her future as a player is very promising.

MRS. NIXON-NIRDLINGER DEAD.

Mrs. Sallie R. Nixon-Nirdlinger, wife of the theatrical manager, died on Monday morning, June 18, at her Summer home in Atlantic City, after an illness of three months. An operation was performed the day before her death. Mrs. Nixon-Nirdlinger, a daughter of the late Emanuel and Caroline Straus, of Philadelphia, was married in 1876. She is survived by her husband and one son, Frederick C. Nixon-Nirdlinger. She had never entirely recovered from the loss of her daughter, Caroline, who died in 1899. The funeral occurred in Philadelphia on Thursday, June 21.

HAMLET BY YOUNG WOMEN.

The Year's Dramatic Event at Smith College—Students in a Pretentious Effort.

Including the dress rehearsal, which is getting to rank with the two regular performances, the seniors of Smith College inaugurated commencement with three elaborate performances of Hamlet at the Academy of Music, Northampton, Mass., on June 14, 15 and 16. A brief mention of these performances was made in THE MIRROR last week. Because of the departure from Shakespearean comedy, which since 1895 has attracted students, critics, distinguished guests and crowded audiences, this year's dramatics again have attained special prominence.

The substitution of tragedy for comedy and the selection of a play in which exactions are unlimited, and in which the list of characters includes but three of the sex of the girl players, was regarded by outsiders with apprehension. But the college girl, imbued with the idea of a scholastic rather than a professional rendering, evidently recognizes no such apprehension. The assurance and composure of these young performers was one of the most surprising things in an often surprising and always interesting performance. Irving's copy of the text was used, and stress was laid on the story more artistically than when the ensemble performance is subordinated to some great actor's individual conception of Hamlet. This fine general presentation was gained largely through the finished rendition of small parts. The scholarly diction, the harmonious color blend and the skillful handling of the large numbers of students available for lords, ladies, soldiers, monks, torch bearers and pallbearers supplied the æsthetic quality that, in scholastic Shakespeare, is the substitute for the powerful heart stirrings of a professional performance, with its combination of genius in the lead and more nondescript minor interpretations.

The play was staged with a stately dignity; the costuming was rich and carefully considered. In the church-yard scene real trees mingled with the shadowy green perspective

Photo by K. McClellan.

Smith Student Performance—Hamlet and Ophelia.

of stage drop and flies. Soft pines mourned gently in the corners of the yard, and the rows of graves with their little gray crosses showed against a spicy hemlock hedge that crossed the stage. The slight black-clad figure and very mobile face of the girl who played Hamlet, and the fine responsiveness of her voice, particularly in the purely melancholy moods, made a rendering distinct in poetry and pathos. Ophelia, in her gentle madness and pretty play with the flowers, was most appealing through her very lack of professionalism. Her control of facial expression was remarkable for an amateur.

Among the best scenes were those between Hamlet and Ophelia, especially that of the renunciation. The ghost scenes, the players' scene and the interview between Hamlet and his mother were particularly well managed. Magnificent robes set off the beauty of the Queen, who was gifted with marked fitness of feature, good elocution and graceful bearing. The King and Polonius, being older male parts, were of the sort that prove the most difficult for girl actors to make convincing. Whatever be the play, the similarity of these characterizations seems to indicate a director's rather than an individual's idea. A similar stereotype, if one has witnessed the succession of performances, has obviously stamped the clown and comic characters to such a degree that, for this reason alone, a departure into tragedy would have been refreshing. The unexpected excellence of this performance, together with a similar success, four years ago, of Romeo and Juliet, the only tragedy that hitherto has been considered possible for the students to attempt, would imply that, for this sort of presentation, tragedy is as suitable as comedy, especially comedy so overlaid with tradition as that of Shakespeare.

Plays presented by former classes are A Midsummer Night's Dream (1895), As You Like It (1896), The Merchant of Venice (1897), Much Ado About Nothing (1898), The Winter's Tale (1899), Twelfth Night (1900), Taming of the Shrew (1901), Romeo and Juliet (1902), Love's Labor Lost (1903), Sakuntala (1904), and As You Like It (1905). Most interesting among these were Love's Labor Lost, because it is rarely produced and because it is most satisfactory as an amateur performance, through some of the very qualities that make it less desirable for professional presentation. Sakuntala was one of the first performances of the Hindu drama ever given in America. The absence of all tradition threw the players upon their own conceptions, making this play the most original of the list. Though the success of each play has been impressive, and though the nature of the attempts excludes them from other than speculative comparison with professional work, the scholastic defect comes through an incongruity of voice, dress and bearing in masculine parts. The deep voices, large physiques and strong features of many of the girls make them not unfit for youths and

Photo by K. McClellan.

Smith Students' Hamlet—The King and Queen.

pages, but, as said before, the old men fail to convince and the clowns have become traditional. In costume the illusion might be added, even at the expense of histrionical accuracy, if the short skirts worn by the courtiers and the young men were nearer the length of those worn by the elder men, or if longer boots or some thicker leg-covering took the place of the essentially feminine silk stockings and dainty shoes, so much more suggestive of comic opera than of tragedy. Further femininity also was manifest in the posing, which, in these masculine assumptions, irregularly and, of course, unconsciously, interferes just enough to interfere with the illusion that text and strong feeling have almost sustained.

The cast was as follows:

Claudius	Helen Thomas Fillebrown
Hamlet	Elsie Herndon Kearns
Horatio	Alice Faulkner
Polonius	Emma Rebecca Loomis
Laertes	Florence Mann
Ourie	Mary Wham
Rosencrants	Agnes Madeleine Ahern
Guildenstern	Helen Edna Putnam
Marcellus	Anna Mary Wilson
Bernardo	Caroline Borden Hinman
Francisco	Marie Murkland
A Captain	Margaret Stone
First Player	Lola Lorraine Bishop
Second Player	Frances May Pol
Priest	Agnes Russell Gray
Messenger	Clara Fisher Porter
First Gravedigger	Bessie Leland Warren
Second Gravedigger	Jessie Vallentine
Ghost	Ella Mosher Dunham
Gertrude	Louise Marshall Ryals
Ophelia	Hazel Josephine Goes
Player Queen	Hazel Merritt Gates

Alfred Young directed the play, assisted by Ludella L. Peck, of the department of elocution, and the committee in charge consisted of Helen Jackson Pomeroy, Rosamond Denison, Grace Rich Treadwell, Amy Grace Maher, Charlotte Riggs Gardner, Mary Cassandra Kinsman, and Florence Louise Harrison. Music incidental to the play was written by Amy Grace Maher and arranged for orchestra by Jennie Peers, while it was under direction of Professor Henry Dike Sleeper. The supernumerary figures in the play were:

Pages: Marie Louise Bigelow, Elsie Margaret Klein.

Lords: Marjorie Stephens Allen, Mary Vardrine McBee, Alice Maude Kerwin, Mary Kerr McCurrach, Melinda Crosby Prince, Ethel Percy Monson, Ruth Morrison Fletcher, Edith Zermiah Ellis, Mabel Watson Kent, Minnie Louise Shedd.

Ladies: Janet DeWitt Mason, Marian Beye, Helen Mar Larmouth, Sarah Ripley Bartlett, Louise Van Ness Day, Theo Della Sibley, Hannah De Rothschild Scharps, Barbara Kauffmann, Edith Gilmore Johnston, Hazel Cary.

Torch Bearers: Mary Elizabeth Root, Mildred Wiggin, Melinda Wheeler Rockwood, Ida Nancy Merrill.

Soldiers: Josephine Augusta Lane, Alice Mae Lindman, Ruth Patience Flather, Edith Mabelle Flagg, Claire Louise Kennedy, Bertha May Reed.

Monks: Emilie Victorine Piollet, Marcia Holmes Shaw, Elizabeth Marguerite Dixon, Louise Warden Bodine.

Pallbearers: Alice Gilbert Raymond, Mary Osborn Schureman, Margaret Ganseveort Maxon, Ethel May Spalding, Georgiana Elizabeth Flint, Odilee Gertrude Burnham.

M. K. BREWSTER.

THEATRE PASSES.

Olive Berkeley was brought into the Jefferson Market Police Court on Monday, June 18, accused of fraudulently obtaining theatre passes which she had sold to speculators. Somewhat over a year ago she was arrested on a similar charge. The woman appears to have forged the names of various actresses to letters which she sent to the local managers requesting complimentary seats. She appeared in court with her two year old child in her arms. Taking compassion on the destitute condition of the defendant, who claims to have been deserted by her husband, the theatrical men who were present declined to prosecute.

CHINESE COMIC OPERA IN LONDON.

The Chinese comic opera, See See, was produced in London, at the Prince of Wales Theatre, on Wednesday evening, June 20, and was enthusiastically received. This piece, which is reported to be exceptionally dainty and artistic, is an adaptation, by Charles Brookfield, from the French success, La Troisieme Lone. Music has been supplied by Sidney Jones. Adrien Ross and Percy Greenbank are joint authors of the lyrics. Huntley Wright as the Happy Chinee is said to have scored a distinct "hit."

THE LIGHT ETERNAL.

The Light Eternal, which had a run of five weeks when first produced at the Alcazar, San Francisco, last January, will be seen in New York in October. This piece, written by a young Californian named Martin V. Merle, has a dramatic history. Its run in Oakland, Cal., was interrupted on the second night by the great earthquake. The play deals with the trials and tribulations at the time of the Roman Emperor, Diocletian.

LACKAYE'S PLAY NEXT SEASON.

Wilton Lackaye will open his season with his dramatization of Les Miserables, The Law and the Man. However, he has two other pieces in reserve—a dramatization of Fred Norris' McTague and a protean drama in which the leading character assumes seven disguises.

AT THE THEATRES

Academy—Twelfth Night.

For the first half of their final week at the Academy of Music, E. H. Sothern and Julia Marlowe offered Twelfth Night. While the size of an audience is no criterion by which to judge the qualities of a production, the crowds that have attended the various performances at the Academy have been too remarkable to leave unmentioned. Last Monday night every seat in the house was filled and there were lines of standees in the rear. And the enthusiasm which has greeted the players ever week was in no way diminished.

Mr. Sothern's impersonation of the Quixotic servant has been reviewed and approved too many times to make further mention valuable. It is in the exquisite pantomime that his greatest skill is shown; in the unspoken lines that count for more than the words. Always charming, Miss Marlowe as Viola adds a double value to the character. Rowland Buckstone's Sir Toby is a perfect characterization, a better played role than any other in which he has appeared. Frederick Lewis makes an excellent Orsino, and Fred. Eric as Sebastian shared honors fully. Malcolm Bradley as Sir Andrew was fully capable of making the character something more than a clown. Frank Reicher not only played the role of the fool extremely well but exhibited a good singing voice. Alice Harrington made a satisfactory Olivia and Millicent McLoughlin was vivacious as Maria, though not convincing. T. L. Coleman did good work as Fabian. The other roles were well taken, William Harris playing Antonio, George Aiken, the sea captain; Thomas Davis, Valentine; P. J. Kelly, Curio, and Edson R. Miles, the priest. In fact, the support was generally more capable than in any other of the plays.

HAMLET.

Claudius, King of Denmark	Frank Reicher
Hamlet	E. H. Sothern
Polonius	T. L. Coleman
Laertes	Fred. Eric
Horatio	Frederick Lewis
Ourie	P. J. Kelly
Rosencrants	Thomas Davis
Guildenstern	John Taylor
A Priest	George Aiken
Marcellus	Edson R. Miles
Bernardo	P. J. Kelly
Francisco	Robert Atno
Reynaldo	Harry Smith
First Player	Malcolm Bradley
Second Player	E. R. Bennet
First Gravedigger	Roland Buckstone
Second Gravedigger	Frederick Kaufman
Ghost of Hamlet's Father	William Harris
Fortinbras, Prince of Norway	Thomas Edson
Gertrude, Queen of Denmark	Alice Harrington
Ophelia	Julia Marlowe
Player Queen	Millicent McLaughlin

For the last half of the week Mr. Sothern and Miss Marlowe put on Hamlet, and again the speculators added to their worldly store from the pockets of the crowds that have flocked to the Academy during the entire engagement.

Hamlet has been in Mr. Sothern's repertoire for the last three years, but this is the first time it has been given with his present company. He shows the improvement of added study, for his characterization is deeper and more finished than when he last offered it. He makes it a human, and, to a certain extent, a modern character, and never the sort of superhumanly spiritual figure of some portrayals. His Hamlet is a royal and gallant prince, naturally confiding and genial, but whose first great grief, for the death of his father, followed by his first great shame, the re-marriage of his mother, has so embittered him as to make him pessimistic and distrustful of all humanity. He loves Ophelia in a perfectly natural and human fashion, and when he finds even his old friends in league with the King, he turns to her and asks, "Are you honest?" Then losing himself in her beauty and his love, he forgets his suspicions until she tells him her father is at home when he has discovered him behind the curtain listening. Then the tirade into which he launches is more in scorn of his own credulity in believing there was truth in any one rather than in horror or grief at her lie.

Of course Mr. Sothern is in no way the weak and wasted student which many of the traditions have painted Hamlet. A man who could throw off both Horatio and Marcellus in spite of their best efforts to prevent him from following the ghost; who could fence so cleverly with such an excellent swordsman as Laertes, and who even when dying could dash the poisoned cup from Horatio's hands, could scarcely have been a weakling. Mr. Sothern shows a young man full of strength and athletic vigor.

Miss Marlowe, who in temperament is diametrically opposed to the character of Ophelia, made it one of the best things she has done. In her early scenes her love for Hamlet, her grief at his defection, and her distaste and almost despair in deceiving him were all suggested. In the mad scene her idiotic crooning, her wild laughter, the sorrow of which she was conscious but unable to grasp, and her pitiful gropings for memory and understanding, crowned by the tragedy of her great beauty, made a picture of exquisite and awful pathos. Her performance also stood out because she was the only person in the cast whose enunciation was uniformly distinct. All of the other players seemed to swallow the ends of their lines, and Mr. Sothern spoke in such a low and mournfully monotonous tone that almost all of his soliloquy and a great deal of his musings and philosophy were entirely lost.

Frederick Lewis made a graceful and dignified Horatio, T. L. Coleman was a worldly and self-satisfied Polonius, although the part was greatly cut, and Frank Reicher as the King was a rather too plausible villain. Fred. Eric as Laertes was good in his scenes with Ophelia, showed affection and pride, but in his later passages his grief ran too much to gesture and exaggerated action. Rowland Buckstone gave his usual excellent interpretation as the First Gravedigger. Alice Harrington as the Queen was utterly stolid and unemotional until the closet scene, and then her grief was vehement and noisy in the extreme. William Harris's Ghost suffered from the indistinct utterance that troubled the rest of the cast, but the well-managed light effects in his scenes made his part effectively spectral. The rest of the roles were well assumed.

West End—Jacob Adler.

Jacob Adler, the noted tragedian of the East Side, is about to try his fortunes in Europe. Though it may seem a terrible handicap for so remarkable a tragedian to be able to play only in that mixture of corrupt Hebrew and German which constitutes the Yiddish language so long as his efforts are confined to appearances before the American public, the advantages of speaking this universal tongue are self-evident when a foreign tour is in prospect. Jacob Adler, a Yiddish actor, has deservedly attained eminence, not only among the people of his own race but with the general public, which cannot really understand a word of what he utters. No greater tribute could be paid to the emotional force of a man and his skill in pantomimic suggestion. Watching Adler act, it is almost impossible to understand that one doesn't understand. The meaning of what he does so explicitly defines the purport of all he is saying one is not obliged to decipher any particular combination of vowels and consonants.

Jacob Adler as Shylock in the Merchant of Venice, the first piece in his farewell repertoire at the West End Theatre, gives an impersonation which is none the less impressive because of certain anacronisms in stage management and of what may be characterized as an un-Shakespearean rendition of the role. At times and in places he seems almost greater and more sympathetic than Henry Irving, notwithstanding the critical heresy of such an assertion; yet the conception of the character is so utterly different that any comparison is worse than futile. In the hands of the most gifted of Jewish tragedians the character of the most famous Jew in English dramatic literature naturally assumes heroic proportions. The Shylock of Jacob Adler is positively patriarchal. In his Shylock is typified all the suffering and ignominy of a persecuted race, subject to the scorn and contempt of the Venetian plutocracy. When even his only daughter is taken from him by one of the hated Christians and his lamentations are made a public jest, then, and not until then, the longing for vengeance becomes deeply rooted in his soul. He has endured something worse than the loss of a pound of flesh; according to the law of the Old Testament he is justified in his demand for bloody justice.

In the first part of the play Adler is a crafty merchant, not at all murderous in disposition; in the latter part, what was half a whim in the beginning has become a bitter and irrevocable determination. No other actor ever played the role with such tremendous and varied emotions; at one minute he is calculating, calm and almost humorous, the next moment he is denouncing his enemies with a wrath like the fury of an indignant Moses. Every phrase is illustrated with a subtle gesture, every intonation carries with it an air of direful conviction. Instead of posing in the court scene, he is often colloquial; he is merely driving his bargain to its logical conclusion. After his final defeat, instead of retreating in fear and humility, after having humbled himself to the ground, his monumental pride asserts itself once again. Defiantly he meets the gaze of the Venetians; triumphantly and majestically he stalks out of the room. Perhaps his most unique bit of "business" comes after his discovery of Jessica's flight. After one of those inarticulate and indescribable Jewish wails of misery he stands upright and rends his garments, tearing his shirt and revealing his breast. This one gesture is an entire tragedy in itself. His scene with Tubal also far outstrips anything of the kind offered by any English impersonator.

Critics have always disputed the accuracy of Irving's Shylock, contending that as the play is written it cannot have been the author's intention to make the part of the Jew so distinctly sympathetic. Some authorities, founding their theory on the early English attitude toward the Jewish money lender, go so far as to declare that Shylock was meant to be treated in a low comedy vein as long as he was upon the stage. According to the construction of the play, which is essentially a comedy-drama with a fantastic and humorous last act, the Jew must assuredly be regarded as the "villain." In this case, time has altered circumstances and Adler is by no means the first actor entirely to omit the concluding episode. Whatever was the original concept of the role, whether Shakespeare wrote more sympathetically than he knew, or whether he consciously drew a character more magnificent than his public could appreciate, the sympathetic Shylock has become a modern standard—if the statement is not paradoxical, a modern tradition. The audience at the West End Theatre laughed frequently while Shylock was on the stage; never at him, always with him.

On previous occasions when Adler has played outside of his own district, so to speak, his company has always presented the incongruity of a Yiddish "star" with English-speaking support. At the West End the company is completely Jewish; though in a way less intelligible the effect is incontestably more satisfying. Antonio was very well played by Mr. Konrad and the Bassanio of Mr. Kesler was commendable. This last-named actor is a young man with a splendid physique and a rich, resonant voice. Miss Cohen was admirable as Jessica; she acted with spirit and sang artistically. In fact the most singular feature of the performance, not excepting the modern eyeglasses and picture hats of Portia and Nerissa, consisted of Jessica's elopement with Lorenzo. The entire scene was given an operatic rendition. Lorenzo sang to Jessica; Jessica appeared on the balcony and sang to Lorenzo; she descended in male attire and they all sang as they marched off to pursue their festivities. It is illuminating to watch the presentation of this sort—Shakespeare minus Shakespearean tradition! Mrs. Adler's personal appearance made her Portia grievously unpoetic, in spite of her very competent acting.

On Thursday and Friday evenings and Saturday afternoon Adler performed one of Gordin's latest dramas, The Stranger, a four-act modern tragedy, based on a story similar to that of Enoch Arden. The great Yiddish playwright has frankly acknowledged his indebtedness to Alfred Tennyson, by having the name Enoch Arden printed conspicuously on the programme, directly under the title of the piece. In fact, a few verses from the poem are most ingeniously and effectively incorporated into the body of the drama. The Stranger, though the "business" in several scenes would have to be materially altered in making an English production, and though some of the characters would, so to speak, have to be Christianized, contains all the elements of universal tragedy and heroic renunciation. It is infinitely superior to most of the dramatic "successes" that have been reaping their golden harvest nightly on Broadway; its leading character is impersonated by such a masterly tragedian as is rarely found interpreting any conception or delivering any language. Adler possesses to-day the tremendous and almost appalling tragic instinct to raise a tidal wave of emotion that shall sweep over and submerge an entire audience. He can do to-day what only a few of the old-time heroic American tragedians did long years ago.

The story is simple. Naphtole and Blume are husband and wife, when the piece opens in Russia. The husband, having committed a

(Continued on page 9.)

IN OTHER CITIES

KANSAS CITY.

The Woodward Stock co. closed its season at the Auditorium 16 and the co. has disbanded for their Summer vacations. It will reopen for the new season at the above house Aug. 18, and, after a week's run, will return to its permanent home at the New Burwood Theatre, at Omaha. All the downtown theatres are now closed and the seeker for theatrical entertainment must now journey out to one of the parks if he wishes such amusement. Fairmount Park has a musical comedy stock co., with a change of bill each week, while Forest and Electric parks contribute vaudeville.

The Ellery Band opened its fifth week at Electric Park 17 to another immense crowd, and was as enthusiastically received as usual. A new open air act was the performance of J. Harry Du Bell, who does an aerial bicycle act on a live wire which lights up the wheel and rider as he skims across. The effect is quite startling. Vaudeville in the German Village and the usual park attractions continue to be well patronized. Creatore's Band will open an engagement here 24.

Rosati's Royal Italian Band began a return engagement at Forest Park 17 to the usual large crowds, and was as well received as before. The band scored a big hit by rendering programmes composed largely of popular music. The vaudeville at Hopkins' Theatre was well attended, while the Johnstown Flood also continues to attract considerable attention. The Flying Ricketts furnished an aerial act that was well received.

The usual big Sunday crowd visited Fairmount Park 17, and the week day business has been notably increasing of late as the weather grows warmer. Hiner's Third Regiment Band gave two excellent concerts to large crowds, while the many concessions were liberally patronized. The musical stock co. at the theatre is resting for a while, and a vaudeville bill of considerable merit entertained good sized audiences nightly. A number of new concessions are being installed and will be open for business next week. The boating and bathing are also proving a very popular sport at this resort.

Colonel John D. Hopkins, who controls Forest Park here and similar resorts in St. Louis, Louisville and Memphis, was a visitor last week. Colonel Hopkins was looking over his interests here, and promises some new attractions and a good line of vaudeville during the Summer.

Harry Tallman, treasurer of the Willis Wood Theatre here for the past two seasons, will next season manage the New Grand Theatre at Sioux City for the Woodward and Burgess Amusement Co. Mr. Tallman was formerly treasurer at a Denver theatre and has many friends in the profession.

D. KEEDY CAMPBELL.

SALT LAKE CITY.

The Salt Lake Theatre has been dark, but will be extensively brilliant the coming week, with Henrietta Crosman first half and Nat Goodwin last half. Following these bright lights your correspondent, the undersigned, is going to tempt fate by giving a magic lantern show, comprising the pictures recently taken by him in the earthquake and fire districts of California, added to which will be a collection of scenes taken during the fire and panic by several brother photographers. I should like to add to all Mirror readers, Yourself and ladies are respectfully invited.

Ethel Tucker, a hard working and plucky little woman, assisted by a capable co., has been giving patrons of the Grand the worth of their money in clean cut melodrama, presenting The Man of Mystery four nights and In Sunny Africa the rest of the week. The Grand has been cool and pleasant, the new electric fans doing much to make it so. Gertrude Perrie, formerly leading woman with the Lorch Stock co., and Laura Tanner each render good assistance.

At the Lyric the Bittner Stock co. presented the entire week For Her Children's Sake to fair houses. Audiences well pleased. Jane Kelton, the leading woman of the co., is making many friends here, where she will at all times be popular. Vaidis Swenson and Helen Paul, both children, have displayed extreme talent in singing, action and speaking. Big Bill Bittner, with his unusual size and unctuous humor, keeps the audience continually good natured.

The best attraction of the week has been at the out-of-doors theatre at Casino Park, where Zinn's Merry Travesty co. has been presenting a hodge-podge of merriment called A Night in Morocco. Large audiences have been delighted at each performance. The chorus girls are good looking, symmetrical and tuneful—and what more could you ask? Jessie Brown is a clever and pretty dancer in specialty work, and Sadie Ainsley is a promising young woman in voice and stage presence. Conductor Zinn works in some of his own compositions, which are very close to high grade, notably his "Spanish Love Song," "Cigarette Song," and "Flirtation Sextette." Leon Errol and Tony West keep the fun at fever heat. Errol's funny heelover acts never failing to make a hit.

Large crowds have been present every race night at the great bicycle saucer track at the Salt Palace, where at least one world's record was lowered recently.

Calder's Park, which has been opened by the new management, was entirely remodeled under the clever direction of S. T. Whitaker (who designed Utah's excellent exhibits at the St. Louis World's Fair), is drawing thousands of people who are glad to visit a resort with the positive knowledge that no beer or liquors will be sold on or near the place.

Emma Lucy Gates is at home from her studies, and under Professor J. J. McClellan, the Tabernacle organist, will give a series of concerts.

C. E. JOHNSON.

LOS ANGELES.

At the Mason Rice and Cady were seen in Fiddle-Dee-Dee 10-13, and for the last three nights of the week, 14-7, the bill was changed to Hoity Toity, a rollicking burlesque, with plenty of funny business and many beautiful marches. Patronage continues fair, with crowded houses on Sundays and Mondays.

One of the best comedies the Burbank has given for some time was The Contented Woman, which played to splendid business 10-16. Mina Gleason scored a hit in the character of the strenuous Aunt Jim, and Henry Stockbridge and Fay Bainter won the audience with their singing and their delightful characterizations. As Grace Holme, the contented wife, Blanche Hall found a most congenial part. Next week a big production of The Sign of the Cross, and a feature will be the special engagement of Jessie Mae Hall, who will play the boy role Stephanus.

Soldiers of Fortune at Belasco's 11-17 was an immense triumph and proved a house packer from the start. Will R. Walling, the new leading man, made his first appearance, playing the part of Robert Clay. Mr. Walling has a personality which won him warmth from the start, an excellent physique, an evidenced intelligence and above all a freedom from mannerisms. The staging under the direction of Mr. Barnum was all that could be desired, and clever characterizations were done by Bernard, Vivian Sherman, Juliet Crosby, and Virginia Brissac. A Stranger in a Strange Land will follow.

Queen of the Convicts proved a big drawing card for the Grand 10-17, and the Ulrich co. scored another melodramatic success. Following will be Secret Service Sam.

At the Hotchkiss Kolb and Dill were seen for the third week in I. O. U., with no lessening in attendance. The three weeks' run has been phenomenal for attendance, but, then, the attraction has demanded it. To Beauty Shop next week.

Ellen Beach Yaw gave a second recital at Simpson Auditorium 12 to an immense house of ardent admirers. Miss Yaw has proved one of the strongest attractions that Manager Behymer has offered the city for some time.

Thomas Oberle, who has been spending some months in Arizona for his health, returned to this city greatly improved and feeling more like the old Thomas we used to know and worship.

Jessie Mae Hall, who finished one of the most successful seasons of her career in The Street Singer, is visiting her sister, Blanche Hall, leading woman with the Burbank Stock co. Miss Hall is engaged to play for one week in The Sign of the Cross previous to her starring tour in a new play.

DON W. CARLTON.

INDIANAPOLIS.

The Rebecca Warren Stock co. presented The Wife to two large and interested audiences at the Park 14-16. Miss Warren was sweet and womanly as Helen Truman, acting the part in a quiet, effective way that was distinctly pleasing. Fred Montague had another role in John Rutherford calling for quiet dignity and repression that he does so well. His portrayal added much to the success of the performance, as did the Robert Gray of Frank Deuthorne. Charles Bouton as Matthew Culver and Elenore La Croix as Mrs. Ives were good. Shakespeare was presented to the patrons of the Park for the first time in its history when Romeo and Juliet was put on by the same co. 18-23. As a whole it was a capable production, well worth the serious attention given it by a large audience at the opening performance. Miss Warren was a splendid Juliet, adding another success to her long list. Girlish and charming in the earlier scenes, her development in the tragic scenes later was realistic and fine. Frank Deuthorne was satisfying as Romeo, yet hardly ideal in looks or manner. As the Nurse, May Nibio Drew did her best work in connection with this co. Charles Bouton as Mercutio, Fred Montague as Tybalt, M. B. Streeter as Peter, and Arthur Souder as Paris added to the success of the production. This closes a most successful seven weeks engagement of the co., and that Miss Warren, who is very popular here, may return next season with her co. is the wish of her many admirers. The Park will remain dark until August, when the regular season opens.

Maude Rockwell, who has a clear, strong soprano voice, was a very popular soloist at Fair Bank 18-23. An attractive programme by the Fair Bank orchestra, under Rudolph Koster, was a feature.

Raymond P. Van Camp, of this city, has succeeded J. P. Givens, of Chicago, as President of the White City, and has also been elected a director to succeed W. H. Labb, who recently resigned. Mr. Van Camp will have the active management of the park, assisted by Morton Dawson and Dr. R. C. Light, of Broad Ripple, stockholders in the White City Co. The big amusement park is growing more popular each day. George Connell, the shooting star, is the latest attraction.

Feast and Furies, the spectacle that comes for the week 25, will be given under the auspices of the Indianapolis Battalion Armory Association.

Messrs. Dickson and Talbott, of the Park, with their wives, will spend the Summer at Minocqua, Wis.

PEARL KIRKWOOD.

MINNEAPOLIS.

The Ferris Stock co., with Florence Stone, continues to play to capacity business at the Metropolitan, well deserving all the business it is attracting. Week 10 An American Citizen was the bill, with Dick Ferris in the role of Beresford Cruger, a role that gave him ample opportunity to display his talents. The co. was very well cast. Week 17 an elaborate production of Dorothy Vernon of Haddon Hall was given. Miss Stone as the vivacious Dorothy made a distinct impression. A. Byron Beasley as John Manors was very manly and gallant. Lewis S. Stone made much of the thankless role of Malcolm Vernon. Leila Shaw was a very stately and queenly Elizabeth Tudor. Harrington Reynolds as bluff Sir George Vernon was very good. One of the best pieces of work was the Perkin of Charles Balsar. Others well cast were Wallace D. Shaw, Leslie Morosco, Charles O. Burnham, and W. H. Murdock. At Piney Ridge is in rehearsal.

As Told in the Hills closed the season at the Bijou week 10, an extra performance being given 17. It was presented by a capable co. The house will be dark until August.

The Ralph Stuart co. gave a splendid production of Monte Cristo week 10 to large business, followed week 17 by By Right of Sword, a play that has made Mr. Stuart well known everywhere and one that shows him at his best. The co. gave excellent support, the principal roles being in the hands of Nettie Douglass, Laura E. Lang, Louise Lewis Farnum, Ernest Fisher, Charles Rowan, Charles Lindholm, and Aubrey Beattie. At the Rainbow's End will be given another production week 24, in deference to the wishes of the Lyceum patrons.

The elaborate costumes worn by the Ferris Stock co. week 17 were from the Minneapolis Costume Co., being designed for the occasion. This co.'s business has grown to such proportions that larger quarters are necessary, and a contract has been let for the erection of a three-story up-to-date building that will be occupied by the co. entirely.

The Carl Hagenbeck Greater Shows will give two performances here July 2. Ringling Brothers will exhibit here July 3. Gentry Brothers are drawing large crowds at each performance. They will close 23.

The Johnstown Flood is the principal attraction at Wonderland, but it is only one of many that serves to draw throngs there daily.

CHARLES M. LANE.

CLEVELAND.

Manager Harry D. Kline showed his business acumen when he transferred the R. C. Herz co. to the Coliseum Garden Theatre, where they opened 18 for the balance of the Summer season. The large auditorium was filled to its utmost on the opening night. A Night Off was the bill presented and it proved to be a popular selection, as evidenced by the applause which greeted the co. R. C. Herz, of course, made the most of the part of Marcus Brutus Sapp, the actor; Helen Tracy made a hit as Mrs. Babbitt, and the rest of the cast was well taken care of. A Stranger in a Strange Land 25-30.

The Lady of Lyons was given a fine presentation by the William Farnum co. at the Euclid Garden Theatre. Jane Oaker was seen at her best in the role of Pauline, and William Farnum played the role of Claude Melnotte in a natural, graceful style. The support was good, and special notice should be made of Sidney Herbert as Dumas and Katherine De Barry as Madame Deschappies. Virginius will be the bill 25-30 and also the final offering of the Farnum co., which will give way to an opera co., which will hold the boards until Aug. 20, when Vaughan Glaser will play for the balance of the season. Louise Marcelli, of the Herz co., who is lying seriously ill at Charity Hospital with an incurable disease, will be given a benefit by the co. playing in the city at the Coliseum on the afternoon of 28.

The Six American Girls, which Milt Hoffman, late manager of the Coliseum, featured at that theatre for the past three weeks, will hereafter be a strong feature at Luna Park, where they will still be under his management.

The Lyric Theatre, which was put up for sale some time ago, and for which Ryan and Considine, of the International Co., made a bid of $20,000 and which was refused, will again be put up for sale 28.

It has been decided not to rebuild White City this season.

Lincoln Park has been enjoying unusually good patronage the opening week.

Phillippini and his band have been making quite a furore at Luna Park and will be kept on as the leading attraction 25-30.

WILLIAM CRASTON.

NEWARK.

The Aborn Opera co. delighted the patrons of the Olympic Park 18, Boccaccio being the attraction. Edith Bradford, who played Mother Carey, the fairy queen in The Pearl and the Pumpkin last season, sang the title-role. She made an agreeable impression. Laura Moore, an established favorite in comic opera, appeared as Fiametta. Others new to the cast were Bertie Dale as Leonetta, Carrie Godfrey as Peronella, Madeline Cook as Isabella, Lillian Lipyeat, and Pearl Merkel. Robert Lett and Frank Wooley were amusing as the grocer and the cooper. Joseph W. Smith sang the tenor role of the Prince of Palermo.

Although the weather conditions have interfered with the attendance at Hillside Pleasure Park, in Belleville, the new attractions in Olive Swan's equestrian and Wild West Show have awakened interest. These include a race between Bob Mason and Sam Scoville, in which the necessity of jumping off and on their horses while in motion adds zest to the performance, and new exhibitions of horseroping and trick rifle shooting.

The saengerfest to be held by the German singing societies comprising the Northeastern Saengerbund of America in this city on Sunday, Monday, Tuesday and Wednesday, July 1, 2, 3 and 4, will be more interesting from an artistic and entertaining point of view than any festival to which this organization has called attention in many years past. The United Singers of Newark, under whose auspices the saengerfest will be given, have exerted themselves to arrange a programme that will raise the festival to a high artistic plane. They will engage the New York Philharmonic Orchestra of 120 musicians, whose salaries will entail a large expense, but whose co-operation in the saengerfest will greatly enhance its value for music lovers and should stimulate patronage. The assisting soloists will be Madame Schumann-Heink, contralto; Corinne Rider-Kelsey, soprano; Maud Powell, violinist; Frieda Stender, soprano; Giuseppe Campanari, baritone; Daniel Beddoe, tenor, and Edwin Grasse, violinist.

GEORGE S. APPLEGATE.

DENVER.

The closing week of the Broadway was a successful one, with Nat Goodwin as the attraction. The Genius, preceded by the gruesome one-act play In a Blaze of Glory, was given at four performances, and When We Were Twenty-one the balance of the week.

Old Heidelberg was magnificently presented by the Bellows co. at Elitch's 10-16. Edward Mackay gave a fine portrayal of the young Prince and looked the part perfectly. May Buckley made the most of her somewhat limited opportunities as Kathie. Excellent characterizations were given by J. H. Gilmour, Frederick Paulding, Geoffrey Stein, Thaddeus Shine, Douglas Fairbanks, and Harry Stubbs. The Little Princess next week.

Larry Giffen's friends are congratulating him upon the success achieved by the Augustin Daly Musical Comedy co. the opening week at Manhattan Beach. The good sized theatre was filled at every performance and that is a good sign of a profitable season, considering the fact that the price of admission is double that asked here at any Summer resort before. It is a big co. and a good one, both in principals and chorus. San Toy 18-23. Liberati's Band will be an added feature 24-7.

The Fischer Stock co. at the Empire offers a burlesque on San Toy, called Samboy, and also a burlesque on the Sells-Floto Circus, which will be in town 17, 18.

The Curtis Theatre Stock co. is drawing well in a good production of Her Fatal Love.

Business is excellent at every theatre here.

MARY ALKIRE BELL.

MONTREAL.

The Fuller Stock co. presented The Factory Girl for its second bill 18 and gave an excellent performance. Robert Gaillard as Wilde, the insurance agent, did good work. George Winfield was acceptable as Tom Hartman. Reginald Barlow gave a satisfactory performance of the conventional heavy, his best work being in the last act. J. A. Worthly extracted a good deal of fun out of Ginger, and Edgar Norris and John F. Kelly were respectively good as Mr. Hartman and Bill Graham. Delia Leon as the persecuted heroine gained the sympathy of the audience. Lilian Norris was convincing as Sally French and Lillian Devan amusing as Mary Wells. She and Baby Minerva and Mr. Worthly also introduced specialties. Child Slaves of New York 25-30.

Les Jaies de la Foyer was given at the National 18 for the farewell benefit of M. Fertinel. The play proved an amusing farce and was well acted. Madame Dericourt recited Le Pardon with good effect, and a number of other specialties, songs, etc., formed an entertaining evening's bill. For the rest of the week the Bijou co. produced Champagnol Malgre Lui (The Other Man), the chief roles being in the hands of MM. Dane and Fertinel and Madame Simon.

The weather is frightfully warm here and the parks are doing an enormous business. The bills are all good.

Kingstone Trollope, late stage-manager of the Empire Theatre, Liverpool, and members of the Actors' Association of England are on a visit to Montreal. Mr. Trollope expects to remain in America for some time and possibly accept a professional engagement.

W. A. TREMAYNE.

DETROIT.

Theatrical affairs here are rapidly settling down to their usual Summer dullness, all the legitimate houses being closed with the exception of the Whitney, where the Holden Stock co. still continues to play to good business and are offering for week 17-23 The Black Flag, which is proving very popular. This strong drama comes almost in the light of a novelty, for it is many years since it was given on a local stage and is a great departure from the fervid melodramas of to-day. It has been attractively staged and is remarkably well played, and appeals particularly to a popular price audience, for it contains an abundance of thrills, though not of the later day kind, with comedy and pathos nicely blended.

Ralph Rollins was very pleasing as Harry Glyndon, being especially well equipped for the part, having a good stage presence and a knowledge of elocution. Alice Katherine Berry, a clever little miss, who last week was seen in between act specialties, was a revelation as Ned, revealing emotional ability of no ordinary kind. Dollie Davis, the charming leading woman of the co., was Naomi Bradford. Cecil Owen makes Lazarus an effective character. Roy Foster, Ralph Ravenscroft, F. E. Boone, F. A. McGrain, and Jane Hampton all had congenial roles. Lulu May Touhy's rendition of Cheyenne between second and third act was greatly enjoyed.

Two special performances of Sapho will be given afternoon of 21 and evening of 22. The Denver Express is scheduled for week following.

A. FRANCIS.

ST. PAUL.

The Summer season at the Grand opened 17 with the George Fawcett co. in Friends to a large, appreciative audience. George Fawcett sustains his reputation of gathering an even balanced co. grouped about no particular star, but every member an actor or an actress of ability. Doris Keane assumed the role of Marguerite Otto. She exemplified the refined, artistic standard of the co. Her voice is always under control, powerful in emotional scenes and carefully subdued during sentimental periods. Equally as handsome was Miss Sybil Klein, who had the part of Jennie Merryweather. Her personality, together with the talent shown in this character, will win her many friends before the season closes. Regan Hughston as Paden, Jr., has a strong, forceable voice—too much so at times—still he handled the character very cleverly. Charles Hammond as Karje, the musician, is sure to gain in popularity as the season progresses. Although quite unknown to the theatre-going public, he made a very favorable impression. Alfred Hudson handled the comedy in his usual clever manner, and George Shroeder did well as Hunting, the heavy character of the bill. De Witt C. Jennings assumed the character of the father and his efforts were most pleasing. Ella Wood will prove to be a favorite, although allotted a minor part in the opening piece. The co. is as strong as any Summer stock co. that has been booked in this city for several seasons, and prospects point to a profitable run.

HARRY O. WILLIAMS.

BUFFALO.

Judging from the large audiences that were attracted to the Star week 18 Camille has lost none of its drawing power. Jessie Bonstelle in the name part was excellent, and the work of Alphonse Ethier as Armand Duval was satisfactory. In preparation The Little Minister.

Edna Conray, last season with The College Widow co., is arranging for a benefit for the Remington Settlement for the last of the month, when she will appear in Jerome K. Jerome's Sunset.

That prince of good fellows, Charles Bowe, of the Academy staff, has been engaged to manage the theatre at Olcott Beach.

We have heard very encouraging report of Eddie Carr and Joe Lind, two of our Buffalo boys. Long may it continue, as there are no two young men more deserving of success.

Etta Pillard, last season one of the principals in A Trip to Egypt co., has been engaged for six weeks with Kiralfy.

In the obituary notice in last week's Mirror of Mrs. William Manning it read mother of John instead of Joseph Manning.

Goetz and McFaul have opened an agency here in the Ellicott Square Building and have several acts under management, including Society Girls' Band, which attraction will open the Electric Theatre at Niagara Falls 28.

P. T. O'CONNOR.

PORTLAND, ORE.

The Heilig opened auspiciously its first week of musical stock with the Kendall Musical co. 10-16 in The Rounders, and pleased immense houses the entire week. The principals of the co. are as follows: Lottie Kendall, Bessie Tannehill, Myrtle Vane, Laura Atkins, Nina Seamans, Emerga Gorden, Edna Pitkins, Belle Dale, Kittie Eagan, Robert G. Pitkin, Ben Lodge, Millar Bacon, Harry C. Bradley, Ned Lynch, Frank Abrams, Melvin Mayo, and George Spaulding. The bill for the second week, 17-23, will be Said Pasha.

For its fifth week of stock the Baker co. at the Baker Theatre 10-16 opened with The Man from the Golden West (The Westerner), dividing the week with The Eternal City, and played to crowded houses the entire week. Those in the cast worthy of special mention were Lillian Lawrence as Mary Lawton, Edgar Baume as James Errol, John Salapolis as Andrew Burke, and William Dills as Simon Deane. When We Were Twenty-one will be the bill for the week 17-23.

Two theatres which have housed vaudeville during the past Winter now are offering ten-cent stock. The Star is presenting Hotel Flim-Flam 11-17 and the Lyric Brought to Justice.

JOHN F. LOGAN.

COLUMBUS.

C. A. Bird, the general representative of the Shuberts, was a visitor to this city last week and while here made arrangements with the various tradespeople for a complete overhauling of the Grand Opera House, which is to open early in September. Mr. Bird did not state who would be next season's manager, but it is understood that Frank O. Miller, who conducted affairs so creditably last season, will again be in charge. Mr. Miller stands high in the Shubert circles and will be welcomed back to his home town.

Improvements are now under way at the High Street Theatre, and Manager Charles W. Harper says that a new ventilating system is to be installed and new seats supplied. John W. Vogel's Minstrels open the house early in July.

The Southern will not get any extensive repairing, being in excellent condition. The first attraction, which comes State Fair Week, the first three days in September and the last two in August, is Forty-five Minutes from Broadway, which production had its premiere here last season.

The bill at Olentangy Park is good week of 18.

J. R. HAGUE.

PROVIDENCE.

At Keith's 18-23 the Albee Stock co. scored another hit with A Texas Steer as the attraction. Tom Wise was at his best as Maverick Brander, and Angela McCaul, whose opportunities heretofore have been limited, had the role of Bessy and scored one of the hits of the week. The other parts were very well taken. On evening 22 occurred the 1313th performance by the Albee Stock co., and the evening was designated as Hoodoo Night. Special souvenirs were given away. Business large. The Holy City 25-30.

The Empire Stock co. presented The Two Orphans at the Empire 18-23 to large houses. The roles of Louise and Henriette were taken by Kitty Cameron and Kathryn Purnell, and both were warmly applauded. David Walters as Jacques, Maude Atkinson as La Frochard, Margaret Lewis as Marianne, James Kennedy as Picard, and Louise Mitchell as Countess de Linlers played their parts well. Forgiven 25-30.

Managers Spitz and Nathanson's latest musical attraction, The Harvard Girl, is now rehearsing and will open in Maine week 25.

HOWARD C. RIPLEY.

MILWAUKEE.

The Brown-Baker Stock co. gave one of the best productions that has been seen here in a long time week of 10, when The Little Minister was presented to audiences that broke all records since the co. opened its Summer engagement at the Davidson. Edith Evelyn, by her magnetism and charm, made Bubbie one of her most winsome portrayals. James Durkin played the title-role with a vigor and refreshing quality that were pleasing. Others in the cast who shone brilliantly were Lee Baker, Albert Brown, Grace Mae Lamkin, Blanche Crozier, Riley Chamberlin, Colin Campbell, and Louise Algen. The stage

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Sterling and settings were up to Mr. Campbell's standard of excellence. Mr. Barnes of New York week of 25.

Keith's excellent band is crowding Pabst's Park daily.

Wonderland still continues to be the most popular outside amusement resort. CLAUDE S. NORRIS.

SPRINGFIELD, MASS.

The Hunter-Bradford Players gave a very enjoyable presentation of Because She Loved Him So week 18-23, and won a still stronger hold on the hearts of their constantly growing circle of admirers. My Friend from India follows.

The Poli Stock co. presented the proper light Summer entertainment 18-23 in Uncle Dudley and pleased large audiences. All the Comforts of Home next.

The Barnum-Bailey show gave two fine performances in two minstrums in on Hampden Park. The storm didn't seem to affect the crowds much, though they had to take the dip of death to get to the park.

Sidney Irving has joined the Poli Stock co. and made a good impression in Uncle Dudley. Clifford Storch augments the forces 25. EDWIN DWIGHT.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Vaudeville 11-16; big business. Max Hoffman's Vaudeville co. 18-23.——EAST LAKE CASINO (William A. West, mgr.): Casino Opera co. 11-16; business fair; inclement weather. Same co. in comic opera 18-23.

MONTGOMERY.—ELECTRIC PARK CASINO (O. A. Neal, mgr.): Azra, billiard ball manipulator, gave a marvelous exhibition 11-16. Herald Square Quartette, the De Muths, Lewis and Green, and the cameragraph were all very pleasing. Vaudeville 18-23.

ARKANSAS.

PINE BLUFF.—FORREST PARK THEATRE (James M. Drake, mgr.): Spooner Dramatic co. opened 3, with over a thousand in attendance, who went away highly pleased; the crowds were very large at every performance. Mr. Spooner has surrounded himself with the best co. he has ever brought here and the people appreciate it. Plays: Business is Business, Dr. Jekyll and Mr. Hyde, A Yankee in Cuba, Nell Gwynne, Ben Bolt, A Fight for a Million, and Forgiven. Payton Sisters follow for a three weeks' engagement.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Ellsford co. presented The Red Cross Nurse 11-17; fair production and satisfactory business. A Human Slave 18-24.——LE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players in Are You a Mason 11-17; well presented; house packed at each performance. How Baxter Butted In 18-24.——IDORA PARK (H. W. Bishop, lessee): Idora Opera co. in The Mascot 11-17; music and singing excellent; business large. Olivette 18-24.

SAN DIEGO.—ISIS: Elks' entertainment, An Evening in Bohemia, 7, 8, to S. R. O.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons, mgr.): The sixth week, 18-23, of the Hunter-Bradford Players found them in Barrie's popular comedy, The Little Minister, in which they again demonstrated their artistic and versatile talents, and all the principals came in for a full share of applause and curtain calls. It was considered as finished a performance as has been seen in years. John Westley's return to the co. was the occasion of a hearty welcome, while Ormo Caldara, Julia Dean, Clarence Handyside, Kathryn Morse, Frank Bixby, Walter Hitchcock, Burke Clarke, John Findlay, Arthur Hoyt, Thomas Thorne, and Eva Vincent endeared themselves still further, if possible, in the good graces of the large clientele of this organization, the house selling out at each evening and matinee performance. Next week A Night Off.——POLI'S (S. Z. Poli, prop.; Louis Kilby, mgr.): Margaret Pitt and the excellent stock co. in support were most flatteringly received week of 18 in the profound melodrama The Resurrection, which was given an exceedingly dramatic presentation, with evidence of careful study by both star and co., and augmented by elaborate scenery and costumes. Attendance at each daily presentation was of continued large size. Next week The Wife.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): The well-known English pantomimist, Fred Walton, drew large and well pleased audiences week of 18, presenting Cissy's Dream as the leading act, in which he cleverly portrays a toy soldier, very suggestive of Babes in Toyland, and equally as clever and amusing as far as the act went. The other vaudeville acts that completed the bill were well given and of high order, the entire bill making a performance far above the average and the best in that line seen at this house this season. A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; Ernest R. Mitchell, bus.-mgr.): The Poli Stock co. presented Hazel Kirke with great success 11-16. Mr. McGill as Dunstan proved himself thoroughly capable and won hearty applause. Gertrude Shipman was excellent in the title-role in all its moods. Jessie Pringle added to her excellent reputation as Mercy Kirke. William F. Canfield gave a clever portrayal of Aaron Rodney, while Alfred Stidwell as Pittacus Green was seen to advantage and Everett Butterfield won praise as Lord Travers. Christopher, Jr., drew good houses 18-23. Mr. McGill in the name part and Gertrude Shipman as Dora shared honors equally. Miss Pringle was seen to advantage as Mrs. Glibb. Miss Lamb as Mrs. Colt made the most of her lines, and Mr. Crollus as Mr. Glibb was droll and evoked hearty applause. L. G. HOPKINS.

WATERBURY.—THE JACQUES (Harry Parsons, mgr.): Poli Stock co. in The Belle of Richmond 18-23; capable presentation to large audiences.

ILLINOIS.

PEORIA.—MAIN STREET (Davis and Churchill, mgrs.): Summer season of Livingstone Stock co. opened 17-24 with The Charity Ball; co. is fine; patronage huge. Members are Vail De Vernon, Frank M. Reddick, Richard St. Vrain, Frank Beamish, Walter Poulter, Coletta Power, Rita Knight, Millie Freeman, Clyde Benson, Frankie Readick, Robert Preston, James Renuie, Jessica Ray, Helen Johnson, Emma Lou Giffin, Jack Botsford, Lionel Refogie, Clarence Skirvin, H. S. Livingstone, F. H. Livingstone. Week 24-30 Du Barry.——AL FRESCO PARK (Vernon C. Seaver, mgr.): Huge crowds week 17-24, with Colvert featured; also Lola.——STONE HILL GARDEN (Frank Grave, prop.): Stock in Kidnapped 18-25; business good.——VIRGINIA BEACH (Frank Heineke, prop.): Business good.——ITEM: Weast Theatre (vaudeville) is closed for the Summer.

DECATUR.—DREAMLAND PARK: Attendance very good. The Air Ship attracted large crowds and made ascension, which was fairly successful. The North Brothers' Comedians open with The Little Princess. Vaudeville and fireworks every night.——ITEM: Manager Given, of the Grand, has gone to New York to look for attractions for the coming season.

EAST ST. LOUIS.—FAMILY THEATRE (L. B. Lund, mgr.): Blunkall and Atwood Dramatic Stock co. in Hearts of Gold and vaudeville 11-18; good bill and business. Same co. in In Mill Valley and vaudeville, the Three Havilands, the Brothers Campbell, the Dancing De Novans, 18-25.

DANVILLE.—WONDERLAND PARK (H. L. Breinig, mgr.): Week 17-26: Lindstrom and Anderson, Wells Brothers and Smith, De Shells and Mehring, Spedden and Paige, Helen Ogden; business good.

INDIANA.

ALEXANDRIA.—OPERA HOUSE (W. H. Lippa, mgr.): Vaudeville—Indefinite; good acts and splendid business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Newton Beers, under auspices of local Odd Fellows Lodge, gave a dramatic recital from David and Jonathan 18.——ITEMS: Charles Shipman, who has been playing cornet in the band with Beech and Schultz's U. T. C. co., has closed and rejoined the Iowa Falls Military Band for the Summer season.—The Iowa Falls Military Band has been engaged to furnish the music for the July 4 celebration at Alden.—On the visit of the Gentry Show at Marshalltown the grave of Louis Lonstetter, the Gentry employe who was burned to death while assisting in loading the show in that city on June 20, 1898, was decorated with flowers, according to the custom of the management.—The local contingent of Elks, headed by Manager E. O. Ellsworth of the Metropolitan, went to Webster City 20 to assist in the initiation of a class of thirty fawns. This lodge expects to occupy a new lodge home of its own next year.—Governor A. B. Cummins delivered the dedicatory address at the opening of the new Armory Opera House at Webster City 12. In the afternoon there was a military parade, headed by the Governor and his staff.—A. B. Beall, the well-known Sioux City manager, has closed a contract with the Greater Parker Amusement Co. to furnish the attractions for a carnival in his city from July 2 to 7.—Bert Townsend, a well-known Iowa newspaper man, who was for three years with the Parker Carnival co., committed suicide at his home in Iowa City 12 by shooting. Despondency over poor health is given as the reason.—A daughter recently arrived at the home of Mr. and Mrs. H. J. Kreger, of Des Moines. Mr. Kreger is manager of the Bijou vaudeville theatre in that city.—The Cosmopolitan Carnival co. has been engaged to furnish the attractions for a carnival at Independence, Ia., June 18-23.—Malcolm Williams, a former Cedar Rapids actor, who has in recent years secured a great success in some of the leading stock cos. in the East, has just closed a successful season at Worcester, Mass., and is company with his wife will spend a portion of the Summer vacation in his old Iowa home.—On the occasion of the visit of District Deputy Tinley, of Council Bluffs, to the Sioux City Lodge 18 a class of twenty baby Elks was formally initiated.—Manager Collier, of Greene's Opera House at Cedar Rapids, has gone to New York to arrange the bookings for his house the coming season. Mr. Collier is a believer in independent bookings and his is one of the few houses in the larger cities of Iowa in which all attractions, whether syndicate or independent, have been given a welcome, resulting in the best class of bookings of any house in the State the past season and a record breaking business from a box-office standpoint.—Hoskin and Hoskin, managers of the Opera House at Elk Point, S. D., have decided to sever connections with all booking agencies and will be connected with no circuits in the future. This action is due to the fact that the managers think that they can more successfully book attractions by being independent. They are located between Sioux City and Sioux Falls, and at a junction of the Milwaukee, affording them many chances to book attractions desiring to break the jump between these cities.—Frank Mahara's co. made a jump of 302 miles, from Regina to Medicine Hat, in playing the far Northwest.—The Norris and Rowe Circus is reported as doing a fine business in Southwestern Canada. Al. Osborne, who is in charge of advertising car No. 1, was in charge of advance car No. 1 for the Forepaugh-Sells Show last season, and is one of the "good ones" in the business, and is doing excellent work with his splendid corps of assistants, the roster of the car being as follows: Al. Osborne, manager; H. Cunningham, Pete Collins, Elmer Parker, W. Benner, George Williams, Al. Osborne, Jr., Charles Johnson, C. C. Garnet, Jack George, Joe Cardea, E. S. Crowel. —Doc Waddell saw that Harriet Swearingen, an actress, of Centerville, Ia., was honored by having a large elephant christened "Harriet." The animal was received while the Robinson Show was in Centerville. At the same time the show received two leopards, and Doc saw that the leading candidates for Governor were recognized, and so the animals were christened "Cummins" and "Perkins."—No more banners in Waterloo in the edict that has been issued by the municipal authorities. It is claimed no one ever takes down the "rags," and that they soon become weatherbeaten and unsightly, marring the appearance of the streets.—Manager Buchanan, of Ingersoll Park, at Des Moines, recently came near being the victim of three hold-up men. They raided the box-office with a view to getting the bag containing the receipts of two performances, but mistook the box and secured one containing only tickets. The police and Manager Buchanan started in hot pursuit and several shots were exchanged, but the raiders escaped, leaving Mr. Buchanan only the subject of an excellent press story next day.—The Iowa Falls Chautauqua opens here next month with a good array of platform talent. The star attraction is Booker T. Washington. FRANK E. FOSTER.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Dark.——ITEM: The Hickman-Bessey co., put out on the road by J. F. Jersey, of this city, closed the season in Wisconsin 9, after having the most successful business of any repertoire co. in the West. Hickman and Bessey have both proven themselves able leaders and the demand for return dates are numerous. FRANK SIMONDS.

KANSAS.

TOPEKA.—AIR DOME PARK (Crawford and Kane, mgrs.): Good attractions; big business.——VINEWOOD PARK THEATRE: Doing big business. The Circus Girl for week ending 23.——TENT: Bucker's Moral Wonder co.; crowded; good co. and performances. Plays for week will be Ten Nights in a Bar Room, As Ye Sow So Shall Ye Reap, Van the Virginian, Under Two Flags, Sapho, Fanchon the Cricket.——STREET CARNIVAL: Red Men's attractions by Nichols Amusement co., 18-23.——ITEM: The Grand Opera House is being remodeled from pit to dome. When completed it will be vaster, brighter and more cheerful. DAVID J. AUGUST.

FORT SCOTT.—FERN LAKE PARK (Hafer and Love, mgrs.): The Whyte Dramatic co. closed a three weeks' engagement 16; when the weather was favorable the co. had good business. Helen May Butler's Ladies' Band opened 17 for one week.

CHANUTE.—AIR DOME SUMMER THEATRE (Fred L. Williams, mgr.): Francis Gilmore's Players closed two weeks' engagement 9. Don McMillan's co. playing dates now to big crowds nightly.

MAINE.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): Bartley McCullum Stock presented The Governor of Kentucky week 18 to good houses. The Silver King week 25.——PEAKS ISLAND, GEM (C. W. T. Goding, mgr.): Ninth season opened 18 with The Frisky Mrs. Johnson to S. R. O. and proved one of the best stock attractions ever seen here. Kindred Souls 25-30.——CAPE COTTAGE THEATRE (H. V. Phelan, mgr.): Season opened 16. In Missouri being the attraction, to splendid business. Lester Lonergan and Alice Treat Hunt are playing leads. David Garrick week 25.

HOULTON.—OPERA HOUSE (W. T. French, mgr.): Utah 13 pleased large audience. Weary Willie Walker 18; fair business. The Harvard Girl July 4. ——ITEM: A Foxy Tramp co., booked for 15, failed to appear; reported have met with disaster some weeks ago.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): The Harvard Girl 23. Peck and His Mother-In-Law 28.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Al. Haynes, mgr.; George A. Haley, res. mgr.): The Wright Huntington Stock co. presented For Fair Virginia 18-23 and scored a distinct success. Alexander Von Mitzel as Stephen Dunbar was virile and manly, imparting to all his scenes a sincerity that was true. Harry S. Hadfield's work as John Laughlin was marked by a strength that gave the character force and prominence. Corliss Giles as Edward Esmond appeared to good advantage and did justice to the part. Harry Blakemore as Uncle Zeb gave a neat and most effective bit of character work that is deserving of praise. Eugenie Hayden as Virginia gave a very clever interpretation of the character that won for her many curtain calls. Miss Hayden has become very popular with the patrons. Bijou Washburne as Nell Esmond was sprightly and charming throughout, ever alert to the wide scope allowed the character. Miss Washburne scored a distinct success. Little Evelyn McVeigh as Julian gave a delightful performance and is the most wonderful child actress that has ever appeared in this city. James A. Bushell, Phillip Sheffield, and William H. Quinn in minor roles completed a cast that was in every respect fully as efficient as in all previous efforts. Scenic Artist McLennan and Stage Director Alex. Von Mitzel have collaborated most harmoniously, and presented stage pictures that were gems of fidelity in scheme and coloring. Attendance large. Naughty Rebecca 25-30. ——SHEEDY'S (M. E. Sheedy, mgr.; C. E. Cook, res. mgr.): J. Frank Burke Stock co. presented A Royal Slave 18-23 and gained new honors. J. Frank Burke as Aguila gave a capital characterization of the part that was most commendable and well deserved the hearty applause that greeted his efforts. W. H. Barwald as Pedro Martino received a warm welcome on his reappearance with the co. after an absence of three months. Mr. Barwald was excellent throughout. Gustave A. Gauss as Carlos and Ann Singleton as Inez De Ora were very good. Ethel Elder as Isadora De Ora added to her popularity by her good work. Bert Walters as Jones scored a hit. Harry E. Humphrey, Harry Andrews, Florence Hartley, Herbert Russell, and John A. Daly did good work. The production was given a magnificent stage setting, the best of the season so far. Attendance good. Jim the Penman 25-30.——ITEMS: Mrs. Corliss Giles (Helaine Hadley) arrived from New York 16 to visit her husband, Corliss Giles, of the Huntington co.—Manager W. F. Mason, who has been in New York on business, returned home 14.—Treasurer George S. Wiley, of the Academy, is enjoying a well earned vacation.—Manager Huntington was in town 14-16.—Eugenie Hayden, of the Huntington co., held a reception after the matinee 16; there was a large attendance.—Louise Gerard joined the Huntington co. at Lawrence to play a special engagement in Dr. Bill 18-23.—The members of the Huntington co. went to Providence 18 to see the performance of When We Were Twenty-one at Keith's.—Ethel Elder, of the Burke co., held a carnation reception 12.—The entire Huntington co. will hold a reception after the matinee 23, at which the new Savoy royal punch will be served.—Eugenie Hayden, Alex. Von Mitzel and several members of the stock co. will be entertained by friends at dinner 24.—William Quirk, of New York, is the guest of J. Frank Burke for a few days.—Manager John W. Barry, of the Burke co., is arranging the largest production of Uncle Tom's Cabin ever given in this city.—Five hundred photos of Ann Singleton were given away at the matinee 21.—During the matinee performance 20 Gustave A. Gauss, of the Burke co., was taken ill. Three physicians were summoned, and, after a consultation, he was removed to a private hospital, where an operation was performed upon him for appendicitis, which was successful.

NEW BEDFORD.—HATHAWAY'S (Theodore R. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway's Stock co. in Naughty Rebecca 18-23. Gertrude Dion Magill as Lady Maggie Wagstaff added another to her long list of brilliant performances. Wilbur Higby played Charles Graythorne splendidly. Jessie Arnold, petite and pretty, scored a decided hit in the title-role. Robert McCleary as Joskin Tubbs was screamingly funny. Rose Tiffany as Sophia Grapthorne was excellent. Henry Duggan, Anna L. Bates, William Belfort and the other members of the co. appeared to good advantage. The play was full of snap and ginger, and large audiences were kept in a continuous roar of laughter. The Young Wife 25-30. ——SAVOY (W. E. Shine, mgr.): Moving pictures and illustrated songs 18-23; large audiences.——ITEMS: Rose Tiffany, one of the most popular members of the Hathaway Stock co., will close 30 and will rest for several weeks. Miss Tiffany has made many friends here.—Josephine Fox, for several seasons with Corse Payton's Lee Avenue Stock co., has been engaged to play leading and will join the co. 25.

NORTH ADAMS.—Empire (John Sullivan, mgr.): This house will open the latter part of August with a minstrel performance, one of the biggest ens. being booked.——ITEM: Louis McMahon, of New Haven, Conn., arrived in North Adams this week to prepare for the opening of Valley Park Theatre 25. The Hyde Vaudeville co. will be the first booking.

MICHIGAN.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Winninger Brothers' Own co. 15-17. Plays: Clover Dale, Sheridan Keene, Simple Simon, The Darkest Hour, Lights and Shadows of a Great City, Silent Witnesses, and Sailing Under False Colors; capacity business; co. very good. Winninger Brothers' co. 24 (return). Hoeffler Stock co. 25-30.——ITEMS: Winninger Brothers' Own co., which had previously held the popular price record at Peterson's Opera House, broke its own record week of 10-17. The receipts for The Darkest Hour on 14 were $208.90.

SAGINAW.—RIVERSIDE PARK CASINO (L. W. Richards, mgr.): Vaudeville 17-23. Bill: John W. World and Mindell Kingston, Burt C. Weston and Eunice Raymond, Varno and Valdare, Kresko and Groves, Greiner and Walton; excellent, to big business.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): National Stock co. 11-16 pleased large house every evening. Northern State Normal play (local), Midsummer Night's Dream, 19. Commencement 20. Tom Marks Stock co. 25-30. My Wife's Family July 11. Willard Mack Stock co. 23-28.

LANSING.—WAVERLY (W. L. Stewart, mgr.): A Midnight Frolic 18-20 pleased good business. Ten Nights in a Bar Room 21-23.——ITEM: Manager Williams, of Baird's Opera House, will go to New York in July to complete next season's bookings.

ADRIAN.—BAILEY PARK (Frank Radner, mgr.): A Busy Day 18-23; inclement weather has made business very light. For the week 25-30, vaudeville.—— ITEM: The co. now includes Catherine Simons.

TRAVERSE CITY.—STEINBERG'S GRAND (A. C. Loomis, mgr.): Mack-Leone Stock co. 18-23 opened with Up East, pleasing a packed house.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Tom Marks Stock co. week 11 pleased good business. The Rescue of a Waif (local) 19.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): The Butlers (hypnotists) 11-16 to good business; pleased. The San Francisco Fire and Earthquake 19, 20.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. 12; three performances to good houses; well pleased.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): The Butlers (hypnotists) 19 pleased fair business. Butlers 20-23.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): 'Frisco Fire pictures 14 to good business.

MISSISSIPPI.

NATCHEZ.—ITEMS: M. M. Irwin, manager of the Concord Park Theatre, is in Chicago on business.—Frederick Loraine is in the city organizing a stock co.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (C. A. Harsola, mgr.): David Proctor in A Message from Mars 19. Hawaiian Band 21.

NEW HAMPSHIRE.

BERLIN.—CASCADE PARK: Jack and the Beanstalk 17 to capacity.

NEW JERSEY.

TRENTON.—Ben Greet's co. of players will appear here 28, giving an outdoor performance of A Midsummer Night's Dream on the lawn of the Atterbury estate, West State Street. ALBERT C. D. WILSON.

PLAINFIELD.—NEW THEATRE (W. J. Counihan, mgr.): George Primrose's Big Minstrels begin rehearsals here in the New Theatre, previous to opening up at Manhattan Beach for their Summer engagement. They give a performance on Friday, 29.

ASBURY PARK.—CASINO PIER (J. B. Delcher, mgr.): Tivoli Musical Comedy co. in The Girl from Paris 17; co. and business excellent.——ITEM: Rena and Augusta Belasco, daughters of David Belasco, were in an automobile accident in this city June 17.

NEW YORK.

ELMIRA.—RORICK'S (Henry Taylor, mgr.): The Manhattan Opera co. shunted comedy to the rear 18-23 and sang the romantic and tuneful Irish opera, The Lily of Killarney, to the usual capacity business. The production made an excellent impression, being staged elegantly and with clever electrical effects. Louise Horner as Elly O'Connor had the important role of the week and made an emphatic hit. Marie White also scored as Mrs. Cregan, and her splendid contralto voice was heard to good advantage. Helene Larle made a sweet and tuneful Anne Chute, and Henry Taylor a dashing and likable Hardress Cregan. Robinson Newbold showed a new side as Danny Mann and increased his host of admirers by his conscientious work. Eddie Flavelle as Myles Na Coppaleen, George Ovey as Mr. Corrigan, and Alonzo Price as Father Tom rounded out a production that greatly pleased by its general excellence. The Sultan of Morocco 25-30.——ITEMS: William C. Peebles, for twenty years a well-known theatrical writer on the Elmira "Gazette," has joined the staff of the Buffalo "Enquirer."—Walter Broadwell has retired from Al. G. Field's Minstrels and will go into vaudeville.—Estelle Ward, Francis Carrier, Charles Hoskins, Nellie Lane, Phil Branson, and Tillie Salinger have joined the Salinger Opera co., Owasco Lake, Auburn, N. Y., under the management of Herbert Salinger, formerly manager of Rorick's.—May Stewart will shortly begin a season of open air productions of Ingomar and As You Like It, under the management of J. E. Cline.—Manilla Brothers are offering repertoire under canvas during the Summer.—Charles Carroll, of the Forepaugh-Sells Brothers' Circus, has recovered from a severe illness.—R. F. Myers has purchased the drama How Hearts Are Won and will put it out next season. J. MAXWELL BEERS.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Ironmaster, as presented by the Louise Vale Stock co. week 18-23, was warmly greeted by large audiences. The co. is an excellent one and includes Louise Vale, Lucy Milliken, Margaret Ellsworth, Grace Manning, Carrie Hastings, Charles Carver, Tommy Shearer, William Haseltine, Sheldon Lewis, George J. Morgan, Frank Charlton, Charles Basing, Irving L. Hess, and Travers Vale. Rosedale week 25-30.—— COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Moore Stock co. in The Bonnie Briar Bush attracted and delighted fine houses week 18-23. The several members handled themselves in an exceedingly artistic manner, Bertram Lytell, Arthur Rutledge, Henry Shumer, Alexander Dale, Tommy Reynolds, Leonell Harrold, Adelina Raffetto, Alice Hills, and Elizabeth Ross giving a highly creditable interpretation of their respective characters. Lost River week 25-30.——BAKER (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The John C. Fisher Opera co. appeared in Florodora to big houses week 18-23 and made a decided hit. Ella Snyder was charming in her vocalisations. The chorus was large and most excellently drilled; and its exceedingly good work was highly appreciated. The Silver Slipper 25-27. San Toy 28-30.——LYCEUM (M. E. Wolff, mgr.): Fatinitza was presented to fine business week 18-23 by the Stewart Opera co. Miss Fassett, Miss Fairbairn, and Mr. Rawlston carried off the honors. Giroflé-Girofla week 25-30.——ITEMS: Gertrude Millington, of this city, has joined the John C. Fisher co. as prima donna.—Maribel Seymour is enjoying her vacation in this city.—Work on the new vaudeville theatre is progressing rapidly.—Willette Kershawe, leading lady, has joined the Moore Stock co. at the Cook Opera House. J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Mrs. Leslie Carter in Zaza 15, 16 drew large and highly pleased audiences. The Melbourne Macdowell Stock co., for the fourth and last week of its engagement, 18-23, put on an elaborate presentation of Antony and Cleopatra. Mr. Macdowell and Miss Hall's portrayal of the leading roles scored a great hit. The work of Helene Lackaye and Sam D. Morrill also won much favor. The productions by this clever co. of players have been of an exception-

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ably high order at popular prices, and should have been more appreciated and better patronized by local theatregoers. G. W. HERRICK.

SYRACUSE.—ITEMS: All theatres here are closed and matters theatrical are practically at a standstill.—Mrs. Leslie Carter passed through here in her auto 20, en route from Auburn to Oswego.—Sam Kahl, treasurer of a St. Louis theatre, and Harry S. Daniels, last season manager of The College Widow, have arrived home, as has Henry J. Yorkey, of the Human Hearts co.—The Valley Theatre will open its regular Summer season 25, with vaudeville as the attraction. E. A. BRIDGMAN.

SCHENECTADY.—MOHAWK THEATRE: The Gibney Stock co. is drawing good houses and pleasing the people. GEORGE C. MOON.

TROY.—PROCTOR'S GRISWOLD (William H. Graham, mgr.): The Brixton Burglary 18-23, by the Proctor Stock co., is pleasing splendid audiences. Dora Thorne 25.—ITEMS: The Lyceum Stock co. came to an end Saturday, 16, to the surprise of everybody, as the house had been doing a fine business.—Wilna Archer Crawford will give a benefit performance later.—J. H. McGrath has received the contract for programing Rand's Opera House, of this city, and Empire Theatre, of Albany.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): Kleptomaniac 19 to a capacity audience; all the parts were well taken and the play was beautifully staged; the event was under the auspices of the High School Alumni Association. Campfire G. A. R. State Encampment 21; crowded house; everybody pleased.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): House closed; will reopen Aug. 30 with Quincy Adams Sawyer. During the Summer the theatre will be thoroughly renovated and put in fine condition for the coming season.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Mrs. Leslie Carter in Zaza 21 was enthusiastically received by a very large audience.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Howe's moving pictures 13; good performance and business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Alson Brubaker, mgr.): Orpheum Vaudeville co. 15, 16; three performances daily; pleased fair business. Returned 20 with change of bill.—BIJOU (Adams and Treat, mgrs.): Moving pictures, illustrated songs, etc., daily to capacity.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): The Rivals 12, presented by University of North Dakota seniors, pleased good house. Orpheum Vaudeville 19. Orpheum Vaudeville 23. Orpheum Vaudeville July 3. A Message from Mars 4.

WAHPETON.—NEW OPERA HOUSE (W. C. Probert, mgr.): My Wife's Family 12; good business; pleased.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): Damon Concert co. 11 to poor house; Mr. Damon's violin and 'cello playing gave great pleasure.

OHIO.

DAYTON.—FAIRVIEW PARK CASINO (Elmer Redelle, mgr.): Barlow's Minstrels 17-23; fair; good houses. Herr Jansen and co., Harry Clinton Sawyer, Flurrette Sisters, Tuscano Brothers, Millard Brothers, and kinetograph 24-30; also Gargiulo and his band. LUCIEN A. SOWARD.

EAST LIVERPOOL.—ROCK SPRINGS THEATRE (F. M. Cooley, mgr.): Week 18 St. John and La Fevre, Yamamato Brothers, Carr and Linn, the Musical Bennets, pleasing good business. The Kilties' Band 24. Week 25: Harry Elverton, Cook and Clinton, Harry Botter and co., the Bootblack Quartette.—ITEM: Mr. and Mrs. Paul Gilmore have returned to New York after a month's visit here.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—DELMAR GARDEN (Stinopolo and Marre, mgrs.): North Brothers' Comedians 18-23. Plays: American Cousin, The Bells, and The Bowery Detective; business was very good.—BIJOU AIR DOME (Lasarre and Co., mgrs.): Vaudeville week 10, with Frank A. Veery, Rosie Murray, Jack Benson, the Overhing Trio, and Aherns and Baxter. Baby Ruth, of the Overhing Trio, was easily the topliner of the bill.—EMPIRE (A. Felenstein, mgr.): Bill for week 17: Winning and Evans, the De Forrests, Dick Light, Cole and Bean, Perry, and kinodrome; opening business 17 was good.

PENNSYLVANIA.

HARRISBURG.—PAXTANG PARK (Feltz Davis, mgr.): The following artists constituted the programme for week 11-16 and made good in all respects: Cardownie Sisters, singing and dancing; Marie Le Roy, vocalist; Bell and Richards, comedy musical act; John F. Clark, monologue; the Be-Anos, comedy acrobats. For week of 18-23 the business was fairly good, rainy weather affecting attendance, but the combination, as follows, is one of the finest that has appeared at the park since the opening of the season and gave satisfaction: Fennell and Tyson, song and dance; H. Baker, musical comedian; Harris Beauregarde and co. in sketch, The Country Judge; James B. Adams, in stilt act; Selbini and Grovini, acrobatic bicycle act. All the turns were well received and won applause. A young lady member of the sketch The Country Judge has a wonderful contralto voice of great depth and range, and shows a thorough control of a marvelous organ.

JOHNSTOWN.—LUNA PARK (Hy. Clarg, mgr.): Week of 18-23 Dida is making a tremendous hit. Other acts: Cumming and Thornton, in a comedy sketch; Ponte Boni Brothers, comedy singers, and Hubert Devean, with his local and general cartoons, are all causing good houses to be the rule. Weather rainy but warm, and therefore big attendance.—ISLAND PARK (H. L. Richabaugh, mgr.): This park has about recovered from its recent inundation and is in shape for pleasure seekers. Roller coasting and dancing are the main features. The German Day, postponed from 7, was observed 19 to a record breaking crowd, probably 5,000.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Mamie Fleming co. 18-23 opened a four weeks' engagement, producing Yankee Bess and Carmen to good sized and well pleased audiences; specialties by Miss Fleming, Franklin, and Baby Edna were features.—ITEM: Colonel C. J. O'Neill will swear the members of Chris Burger's Band for re-enlistment with the Fourth Regiment, N. G. P., 24.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. in The Power of the Press 14-16 and The Cowboy and the Lady 18-20; good business; pleased. Miss Hobbs 21-23.—LYCOMING OPERA HOUSE: Special engagement of Mrs. Leslie Carter in Zaza 23; the sale will be large.

ALTOONA.—PARK (C. T. Hartley, mgr.): Marie Le Roy, Bell and Richards, Cardownie Sisters, John F. Clark, and the Be-Anos comprise this week's programme and are filling the place daily.—PASTIME THEATRE (Silverman Brothers, mgrs.): Moving pictures to good business.

TEXAS.

DALLAS.—LAKE CLIFF CASINO (Frank G. Parry, mgr.): The American Opera co. opened this Summer theatre 16, presenting The Geisha to S. R. O. This is one of the most artistic Summer theatre in Texas and promises to do a big business. The co. individually is above the average Summer players. It will run this play for a week. The Telephone Girl next week.

PALESTINE.—OLYMPIC OPERA HOUSE (W. Davis, mgr.): Moving pictures and illustrated songs by Johnnie Cohen pleased capacity business thrice daily week of 11.—ITEM: The management of the Auditorium opened a moving pictures show 19 in connection with their skating rink, closing the latter July 1.

VERMONT.

RUTLAND.—PARK (Felix Blei, mgr.): Wards Stock co. week of 18 to crowded houses. Plays: A Wife Wanted, Garrison Tangle, Family Affairs, Chick, Soldier's Sweetheart, and His Lordship. Re-engagement of the Wards Stock co. for week of 25. Fraser Comedy co. week July 2.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): 'Prisco moving pictures 15; excellent, to fair business.

VIRGINIA.

RICHMOND.—CASINO (Charles I. McKee, mgr.): Vaudeville 18-23; splendid bill to big business. Vaudeville 25-30.

WASHINGTON.

SPOKANE.—COLUMBIA (John F. Cordray, mgr.): Byron Douglas Stock co. presented Are You a Mason 10-16 to large houses.—SPONKANE THEATRE (Joseph Petrich, mgr.): A Message from Mars 15, 16; capable co. to good patronage.—AUDITORIUM (Harry C. Hayward, mgr.): The Jessie Shirley Stock co. in Captain Impudence 10-16 drew large houses.—WASHINGTON (George M. Dreher, mgr.): Vaudeville programme 10-16; principal feature Dracula in the broken scene from Faust.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): A Message from Mars 12 pleased very good business; receipts $685. Hawaiian Band 19. Nat Goodwin 27.

TACOMA.—TACOMA and STAR: Running stock cos. week 10-16; fair attendance.—CRAWFORD and CRYSTAL: Vaudeville; week not an eventful one.

WISCONSIN.

RACINE.—BIJOU FAMILY THEATRE (F. J. O'Brien, mgr.): Good continuous vaudeville brings large business at each performance. Current week's bill comprises Hungarian Orchestra, Eldorado Trio, Barry and Patrick, Will Sheridan, the Three White Adonises, moving pictures.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Chief Hale's Fire Fighters Hippodrome and Congress of Sensational Acts 16; poor business and performance. Dougherty-Campbell Stock co. opened 17 at the theatre for a run of eight nights; good business and co.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): East Lynne 19 pleased fair business. 'Prisco moving pictures 21. Rip Van Winkle (under canvas) 23.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Uncle Si Haskins 16; fair co. and business.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): My Wife's Family 16 to good house. National Stock co. 18-23.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Dougherty-Campbell Stock co. week of July 2-7.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): M. W. senior class in School for Scandal 22.

KENOSHA.—BIJOU (F. J. O'Brien, mgr.): Continuous vaudeville daily to small business.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle, lessee and mgr.): Henrietta Crosman in Mary, Mary, Quite Contrary, 14; excellent co. and play; good business. Nat C. Goodwin in The Genius 19. The Chimes of Normandy (Elks; local) 21.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Utah 15, 16; fair performance and patronage. Father Matthew Association (local) in The Gypsy Festival 18-20 opened big. Weary Willie Walker 21-23.—YORK (R. J. Armstrong, mgr.): Ed R. Salter's The Convict's Daughter 14-16; good performance to fair business.—ITEMS: Fred G. Spencer has secured the purveying of amusements for the St. John Exhibition, Sept. 1-7, and has left for Atlantic City and New York to secure attractions.—The Marconi Co. gave a very interesting demonstration of wireless telegraphy week of 11 in the York Theatre.

SYDNEY, N. S.—LYCEUM (A. Ross, acting mgr.): When Women Love 9. Fabio Romani 16. Kirk Brown 18-21.—GLACE BAY, KING'S (Cruise and Macadam, mgrs.): When Women Love 12; good business. Fabio Romani 14, 15; good co. and capacity business. Roselle Knott in When Knighthood Was in Flower 21. Kirk Brown and co. in The Christian, Under the Red Robe, and Othello 22-26. Utah 28. Labarres Brothers' Minstrels July 2, 3. Little Lord Fauntleroy 4, 5. Herrmann the Great 6, 7. Weary Willie Walker 11, 12.

GRAND VALLEY.—PARK THEATRE (H. A. La Motte, mgr.): Pike's Peak 13-16. Farmer's Daughter 18-21. Private Secretary the rest of week; weather and business fair. "Not Because Your Hair is Curly," as sung by the Carleton Sisters 11, was well received.

LONDON, ONT.—GRAND (John E. Turton, mgr.): The Quinetoscope is not drawing as good business as it deserves, but is giving thorough satisfaction. The public does not seem to care for indoor amusements during the hot weather.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A MESSAGE FROM MARS (A. L. Belastrom, mgr.): Billings, Mont., June 26, Miles City 27, Dickinson, N. D., 28, Fargo July 2, Crookston, Minn., 3, Grand Forks, N. D., 4, Winnipeg, Man., 5-7, Brainerd, Minn., 9, Duluth 10, 11.

ADLER, JACOB: New York city June 18-27.

ARDEN, EDWIN: Chicago, Ill., June 25—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York City Nov. 14—indefinite.

BROWN OF HARVARD (Henry Miller, mgr.): Chicago, Ill., June 9—indefinite.

DIXEY, HENRY E.—New York city May 28-June 30.

KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Charlottetown, P. E. I., June 27, Yarmouth, N. S., 28-30, St. John, N. B., July 2-4.

MY WIFE'S FAMILY (W. McGowan, mgr.): Ashland, Wis., June 27, Ironwood, Mich., 28, Bessemer 29, Lake Linden July 1, Hancock 3, Calumet 4, Escanaba 5.

PECK AND HIS MOTHER-IN-LAW (Geo. A. Florida, mgr.): So. Berwick, Me., June 26, Norway 27, Belfast 28.

STEWART, NELLIE: Chicago, Ill., June 18—indefinite.

THE BANKER'S CHILD (Harry Shannon, mgr.): Wautoma, Wis., June 30.

THE CLANSMAN (Geo. H. Brennan, mgr.): Chicago, Ill., June 18-30.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.

THE LION AND THE MOUSE (Western: Henry B. Harris, mgr.): Chicago, Ill., May 28—indefinite.

THE SCOUT'S REVENGE (Rice and Conley, mgrs.): Abilene, Tex., June 26, Baird 27, Cisco 28.

THE VILLAGE GROCER (Brayham and Lapoint, mgrs.): Manchester, Vt., June 27, South Londonderry 28, Jamaica 29, Newfane 30.

UNCLE TOM'S CABIN (Stetson's: Grant Luce, mgr.): Mattituck, L. I., June 26, Riverhead 27, Southampton 28.

WHEN WOMEN LOVE (Spitz and Nathanson Amusement Co., mgrs.): Windsor, N. S., June 26, Kentville 27, Berwick 28, Yarmouth 29, Wayward 30, Digby July 2, St. John 3-7.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.

ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.

ALLEN: Tacoma, Wash., May 28—indefinite.

AYLESWORTH (Arthur J. Aylesworth, mgr.): Seattle, Wash., May 6—indefinite.

BAKER: Portland, Ore., May 13—indefinite.

BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 26—indefinite.

BELLOWS: Denver, Col., May 20—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., May 14—indefinite.

BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.

BROWN-BAKER: Milwaukee, Wis., May 28—indefinite.

BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17—indefinite.

BURBANK: Los Angeles, Cal.—indefinite.

BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.

CALIFORNIA (Smith and Fredericks, mgrs.): Sacramento, Cal., June 11-Sept. 30.

CAPE THEATRE: Portland, Me., June 18—indefinite.

COLISEUM GARDEN (Mr. Trostler, mgr.): Cleveland, O., May 28—indefinite.

COLUMBIA THEATRE: Washington, D. C., April—indefinite.

CRAIG, JOHN: Boston, Mass., June 25—indefinite.

CURTIS (Geo. Samuels, mgr.): Denver, Col., May 6—indefinite.

DAVIS, HARRY: Pittsburgh, Pa., June 25—indefinite.

DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.

EMPIRE: Providence, R. I., May 28—indefinite.

FARNUM, WILLIAM: Cleveland, O., June 4—indefinite.

FAWCETT (Geo. Fawcett, mgr.): St. Paul, Minn., June 4—indefinite.

FISCHER'S THEATRE (R. G. Welch, mgr.): Denver, Col., May 20-July 29.

FULLER: Montreal, Can., June 11—indefinite.

FULLER, ETHEL: St. Louis, Mo., May 28—indefinite.

FULTON: Lincoln, Neb., May 14—indefinite.

GEM: Portland, Me., June 18—indefinite.

GILMORE: Topeka, Kan., May 21—indefinite.

GLASER, VAUGHAN: Toledo, O., June 26-July 14.

HARTFORD: Cleveland, O., April 2—indefinite.

HATHAWAY: New Bedford, Mass., May 14—indefinite.

HATHAWAY (Barwald and Loftingwell, mgrs.): Lowell, Mass., April 16—indefinite.

HAWTHORNE THEATRE (C. T. Jackson, mgr.): Clear Lake, Ia., June 18—indefinite.

HERMANN, BELMA: Chicago, Ill., June 25—indefinite.

HERZ: Cleveland, O., June 4—indefinite.

HIGHLAND PARK (Nathan Appel, mgr.): York, Pa., June 18—indefinite.

HOLDEN: Detroit, Mich., June 3—indefinite.

HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.

HUNTER-BRADFORD: Hartford, Conn., May 7—indefinite.

HUNTER-BRADFORD: Springfield, Mass., May 21—indefinite.

HUNTINGTON, WRIGHT: Fall River, Mass., April 30—indefinite.

KING (Joseph King, mgr.): Terre Haute, Ind., May 28—indefinite.

LIVINGSTONE STOCK (H. S. Livingstone, mgr.): Peoria, Ill., June 18—indefinite.

LYCEUM PLAYERS: Buffalo, N. Y., May 7—indefinite.

LYRIC: Salt Lake City, June 11—indefinite.

McCULLUM (Bartley McCullum, mgr.): Portland, Me., May 28—indefinite.

MACDOWELL, MELBOURNE: Albany, N. Y., May 28—indefinite.

MAJESTIC: Utica, N. Y., June 18—indefinite.

OPERA (W. R. Mattlin, mgr.): St. Thomas, Ont., June 11—indefinite.

MITCHELL: Lancaster, Pa., June 4—indefinite.

MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 16—indefinite.

ORPHEUM: Salt Lake City, June 11—indefinite.

PEOPLE'S: Cedar Rapids, Ia., May 21—indefinite.

PEOPLE'S: Kansas City, Kan., April 16—indefinite.

POLI'S (S. Z. Poli, mgr.): Waterbury, Conn., May 7—indefinite.

POLI'S (S. Z. Poli, mgr.): Hartford, Conn., May 28—indefinite.

POLI'S: Bridgeport, Conn., May 21—indefinite.

POLI'S (S. Z. Poli, mgr.): Springfield, Mass., May 21—indefinite.

PROCTOR'S: Troy, N. Y., June 4—indefinite.

PROCTOR'S 125TH STREET: New York city—indefinite.

REDMER: Adrian, Mich., June 3—indefinite.

SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.

SUTHERLAND, ANNE: Chicago, Ill., May 20—June 30.

TUCKER, ETHEL (Mack Brothers, mgrs.): Salt Lake City, May 21—indefinite.

ULRICH: Los Angeles, Cal., April 15—indefinite.

VALE, LOUISE (Travers Vale, mgr.): Rochester, N. Y., June 18—indefinite.

VALLAMONT (Lyman A. Pray, mgr.): Williamsport, Pa., June 11—indefinite.

WARREN, REBECCA: Indianapolis, Ind., May 7—indefinite.

WHITE'S: Marietta, Wis., June 3-Sept. 1.

WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

BARRIE, EDWIN: Springfield, Mo., June 24-July 7.

CHASE-LISTER THEATRE (Glenn E. Chase, mgr.): Pittsburg, Kan., June 24-July 8, Chanute 9-21.

CHICAGO STOCK (Chas. H. RenKam, mgr.): Sault Ste. Marie, Mich., June 18—indefinite.

CONNORS STOCK (W. C. Connors, mgr.): Calais, Me., June 26-27, Machias 28-30, Winter Harbor July 2-4, Millbridge 5-7.

CORNELL STOCK (W. E. Cornell, mgr.): Du Bois, Pa., June 11-30.

CRADOC-NEVILLE (William Cradoc, mgr.): Cumberland, Md., June 11-Aug. 6.

CRAVEN, RUTH (Harry L. Beck, mgr.): Anita, N. D., July 25-30.

DUBINSKY BROTHERS: Rock Island, Ill., May 21—indefinite.

FLEMING, MAMIE (W. H. Gracey, mgr.): Lancaster, Pa., June 25-July 14.

HALL, DON C.: La Salle, Ill., June 25-July 1, Bloomington 2-7.

HAWTHORNE STOCK: Clear Lake, Ia., June 18-30.

HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Bedford Point, N. Y., June 25-30.

HILLMAN, MAY (Ernest Schnabel, mgr.): Buckroe Beach, Hampton, Va., May 27—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 15.

HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Sandusky, O., May 14-Aug. 16.

HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Galveston, Tex., June 24-30.

HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 10—indefinite.

HUNT STOCK (M. A. Hunt, mgr.): Alpena, Mich., June 25-30.

LYCEUM COMEDY (F. H. McEvoy, mgr.): Dover, Me., June 25-27, Guilford 28-30.

McAULIFFE, JERE: St. John, N. B., June 25-30.

MACK SWAIN THEATRE: Seattle, Wash., May 27—indefinite.

MAHER STOCK (Phil Maher, mgr.): Bennington, Vt., June 25-30, Oneonta, N. Y., July 2-7.

MARKS BROTHERS (No. 1: Joe Marks, mgr.): MARKS BROTHERS (R. W. Marks, mgr.): Perth, Ont., April 23—indefinite.

MARKS, TOM: Marquette, Mich., June 25-30, Duluth, Minn., July 2-7.

MATHER, CLARA: Peoria, Ill., April 3—indefinite.

MYRKLE-HARDER (Western: Eugene J. Hall, mgr.): Port Huron, Mich., May 21-July 1.

NEW ENGLAND PLAYERS (Brayham and Lapoint, mgrs.): Masena, N. Y., June 25-30.

NEW YORK STANDARD STOCK (Standard Amusement Co., mgrs.): Oswego, N. Y., July 2-7.

PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.

PAYTON SISTERS (C. Stafford Payton, mgr.): South McAlester, Ind. Ter., June 11-30.

SOTHERN, CHAUNCEY L. (Roland A. Osborne, mgr.): Asheville, N. C., June 25—indefinite.

STUTTE THEATRE (L. E. Peterson, mgr.): Baton Rouge, La., June 25—indefinite.

VAN DYKE AND EATON (F. Mack, mgr.): Davenport, Ia., June 3-30.

WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.

WINNINGER BROTHERS (Frank Winninger, mgr.): Gladstone, Mich., June 25-30.

OPERA AND EXTRAVAGANZA.

AUGUSTIN DALY MUSICAL COMEDY (J. C. Duff, mgr.): Denver, Col., June 9-Sept. 1.

CARLE, RICHARD (Charles Marks, mgr.): Boston, Mass., June 4-30.

CASTLE SQUARE OPERA: Boston, Mass., June 4—indefinite.

DELMAR GARDEN OPERA: St. Louis, Mo., May 27—indefinite.

FISHER'S OPERA (John C. Fisher, mgr.): Rochester, N. Y., June 18-30.

FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Chicago, Ill., April 30—indefinite.

HERALD SQUARE OPERA (Frank T. Kentaing, mgr.): Pittsburgh, Pa., June 25—indefinite.

HIS HONOR THE MAYOR: New York city May 28—indefinite.

IDORA PARK OPERA: Oakland, Cal., May 29—indefinite.

KENDALL MUSICAL COMEDY: Portland, Ore., June 10—indefinite.

MANHATTAN OPERA: Elmira, N. Y., June 4—indefinite.

ORPHEUM OPERA: Brooklyn, N. Y., June 4—indefinite.

POLLARD LILIPUTIAN OPERA (Joseph Muller, mgr.): Edmonton, Alberta, June 25-30, Medicine Hat July 2, 3, Moose Jaw 4, 5, Regina 6, 7.

ROCIAN OPERA: Wm. Cranston, mgr.): Winnipeg, Man., June 25-July 4.

ROYAL OPERA: Des Moines, Ia., May 21—indefinite.

SALT PALACE OPERA: Salt Lake City, June 18—indefinite.

SAN FRANCISCO OPERA (W. M. Russell, mgr.): Seattle, Wash., May 20-July 14.

SEEING NEW YORK: New York city June 4—indefinite.

STEWART OPERA (Wm. Alexander, mgr.): Rochester, N. Y., May 28—indefinite.

THE ALCAYDE (J. K. Hackett, mgr.): Chicago, Ill., June 24-July 14.

THE GOVERNOR'S SON (Cohan and Harris, mgrs.): New York city June 4—indefinite.

THE HARVARD GIRL (Spitz and Nathanson Amusement Co., mgrs.): Dexter, Me., June 26, Dover 27, Milo 28, Millinocket 29, Presque Isle 30, Caribou July 2, Fort Fairfield 3, Houlton 4, Woodstock, N. B., 5, Fredericton 6, Chatham 7.

THE MAN FROM NOW (Henry W. Savage, mgr.): Boston, Mass., May 28—indefinite.

THE SOCIAL WHIRL (Shubert Bros., mgrs.): New York city April 7—indefinite.

THE STUDENT KING (Henry W. Savage, mgr.): Chicago, Ill., May 21-June 30.

THE TOURISTS (Shubert Bros., mgrs.): Boston, Mass., June 4—indefinite.

THE UMPIRE: Chicago, Ill.—indefinite.

WEARY WILLIE WALKER (Spitz and Nathanson Amusement Co., mgrs.): Sackville, N. B., June 26, Westville 27, Truro 28, Spring Hill 29, Joggins Mines 30, Pictou July 2, Glace Bay 4, 5, Sydney 6-9.

WILLIAMS AND WALKER (Melville B. Raymond, mgr.): Chicago, Ill., May 27—indefinite.

WILLS MUSICAL COMEDY (John B. Wills, mgr.): Mobile, Ala., June 18-July 1.

ZINN'S TRAVESTY (A. M. Zinn, mgr.): Utalina Park, U., June 25-July 21.

MINSTRELS.

DONNELLY'S, TOMMY (Jack W. Stokes, mgr.): Lewiston, Me., June 25-30.

JOHNSON'S, CAL (Bob Johnson, mgr.): Hickman, Ky., June 27, Martin, Tenn., 28, Mayfield, Ky., 29, Fulton 30.

MAHARA'S, FRANK: Edmonton, Can., July 6, 7, Calgary 10-12.

PROCTOR'S (Geo. H. Proctor, mgr.): Cedar Falls, Ia., June 25-30.

VARIETY.

LAFAYETTE STOCK BURLESQUE: Buffalo, N. Y., June 4—indefinite.

LYCEUM STOCK BURLESQUE: Washington, D. C., June 4—indefinite.

STAR STOCK BURLESQUE: Toronto, Can., June 4—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Newport, R. I., June 27, New Bedford, Mass., 28, Fall River 29, Brockton 30.

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DAYTON BIRD STORE - Dayton, Ohio

BONHEUR BROTHERS: Smith Centre, Kan., June 25, Kensington 26, Agra 27, Phillipsburg 28.

BOSTOCK'S ANIMALS: Coney Island, N. Y., May 21—indefinite.

BUFFALO BILL'S WILD WEST (Fred B. Hutchinson, mgr.): Ungvar, Hungary, June 27, Munkacs 28, Nyiregyhaza 29, Debreczen 30 and afternoon July 1, Bekeczcsaba 2, Szentes 3, Szeged 4, Nagy-Kikinda 5, Nagy-Becskerek 6, Pancsova 7, Versecz 8.

CLARK'S, M. L.: Monticello, Ky., June 26, Burnside 27, Somerset 28.

ELY, GEORGE S.: Fort Reno, Okla., June 26, Calumet 27, Geary 28.

FOREPAUGH-SELLS: Waterloo, Ia., June 27, Mason City 28.

FOX AND QUALE'S TRAINED ANIMALS: Chicago, Ill., June 25-July 1.

HAGENBECK'S, CARL: Wausau, Wis., June 26, Grand Rapids 27, Marshfield 28, Eau Claire 29, Chippewa Falls 30.

HARKNESS AND FOX'S (Roy E. Fox, mgr.): Morehouse, Mo., June 25-27, Illmo 28-30, Oran July 2-4, Portageville 5-7.

KENNEDY'S WILD WEST: Boston, Mass., June 18—indefinite.

MACKEY'S EUROPEAN CIRCUS (Andrew Mackey, mgr.): Beach City, O., June 26, Strasbourgh 27, Canal Dover 28, New Philadelphia 29, 30.

NORRIS AND ROWE: Lethbridge, N. W. T., June 27, Medicine Hat 28, Maple Creek 29, Moose Jaw 30.

PAMAHASIKA'S ANIMALS: Louisville, Ky., June 26 Lebanon 27, Ashland 28.

PAWNEE BILL'S WILD WEST: Brighton Beach, L. I., June 14—indefinite.

WASHBURN AND D'ALMA: Fitchburg, Mass., June 26, Clinton, 27, 28, Attleboro 29, 30.

MISCELLANEOUS.

BANDA ROSSA: St. Louis, Mo., June 17—indefinite.

BUTLER, HELEN MAY, AND HER BAND (J. L. Spahn, mgr.): Galveston, Tex., May 21-Sept. 12.

CREATORE: Detroit, Mich., June 17-30.

DUSS AND HIS BAND (Frederick Phinney, mgr.): Manhattan Beach, L. I., June 23-30, Asbury Park, N. J., July 1-7.

FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 15—indefinite.

FRENCH MILITARY BAND: Milwaukee, Wis., May 30-June 30.

INNES (G. C. Lee, mgr.): Cincinnati, O., June 17-July 7.

KILTIES' BAND (T. P. J. Power, mgr.): Pittsburgh, Pa., June 18-30, Wheeling, W. Va., July 1-7.

PAIN'S ERUPTION OF VESUVIUS: Manhattan Beach, L. I., June 23—indefinite.

PRESCELLS AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 1.

PRYOR, ARTHUR, AND HIS BAND (Don W. Stuart, mgr.): Willow Grove Park, Pa., June 17-July 7.

RIP VAN WINKLE (Eller's; Joe Becker, mgr.): Nampa, Ida., June 26, Boise 27, Shoshone 30.

ROYAL ARTILLERY BAND (Joseph De Vito, mgr.): Baltimore, Md., June 4-Sept. 16.

SEVENGALA (Walter Mack, mgr.): Ypsilanti, Mich., June 25-30, Detroit July 2-14.

SLAFER'S MARINE BAND: Brighton Beach, L. I., June 9—indefinite.

(Received too late for classification.)

CASINO COMIC OPERA (Graves and Adde mgrs.): Nashville, Tenn., June 24-July 14.

CHAMBERLAIN AND HIS BAND: Binghamton, N. Y., May 28—indefinite.

CRAWFORD'S COMEDIANS (Crawford and Rosebleigh, mgrs.): Monett, Mo., June 18-July 1, Aurora 2-9.

HARRISONN AND SUTHERLAND: Chanute, Kan., June 25-July 7, Iola 9-21.

HOYT COMEDY (H. G. Allen, mgr.): Keokuk, Ia., July 8-22.

WAYNE STOCK: Evansville, Ind., June 25—indefinite.

YOUNG, EDWIN: Brewster, N. Y., June 25-27, Mattrawan 28-30.

OPEN TIME.

CONNECTICUT.—Bristol—Opera House, in September and October.

LOUISIANA.—Morgan City—Evangeline Theatre, September, Oct. 1-17, 19-24, 26-31, November.

MICHIGAN.—Marshall—New Theatre, in September.

NEBRASKA.—Beatrice—Paddock Opera House, Sept. 1-17, Oct. 8, 17-27, 29, Nov. 23, 24, 26, 27, Dec. 1, 7, 8, 10, 17, 21-31, Jan. 17-31.

WISCONSIN.—Antigo—Opera House, in July and October.

THE STAGE ITS OWN HISTORIAN.

Dramas That in Their Lines Tell the Story of the Theatre.

(Concluded.)

Elizabethan audiences knew how to hiss as well as to applaud, and one has every reason to believe that the story phrase whereby sibilant sounds of opprobrium are indicated in professional circles is of very respectable antiquity. Marston in the induction to his comedy of What You Will (1607) speaks of a sensitive author dreading "a blirt of a goose breath."

Although the Elizabethan-Stuart stage was lacking in scenery it made abundant use of properties. It would not, therefore, be accurate to say that the old actors' surroundings were entirely non-illusive. Some idea of the great diversity of properties employed may be gleaned from a vivid enumeration made by Byeplay, an actor, in Brome's quaint comedy The Antipodes (1640). Speaking of Peregunl he says:

"He has got into our tiring house amongst us
And ta'en a strict survey of all our properties,
Our statues and our images of Gods,
Our planets and our constellations,
Our giants, monsters, furies, beasts and bugbears,
Our helmets, shields and visors,
Hairs and beards,
Our pasteboard march panes and our wooden pies——"

with a good deal more to the same effect.

When the Globe and the Rose and the Swan were built on the Bankside the nearest way across from town was by water (saving a long journey on horseback across London Bridge), and the boatmen for long did a roaring trade in ferrying the gallants over the river. But soon coaches and sedan chairs came into vogue, many preferred visiting the Cockpit or the Fortune on the Middlesex side, and the watermen found their profits slowly dwindling away. The whole situation is graphically summed up by Brome in his Court Beggar, a comedy performed at the Cockpit about the year 1638. In this a fertile-minded projector reveals a scheme:

"For building a new theatre or playhouse
upon the Thames, on barges, or flat-boats,
To help the watermen out of the loss
They've suffered by sedans, under which project
The subject groans; when for the ease of one
Two apter men must suffer, and not the price
Or pride of horse-flesh or coach hire abated.
This shall bring floods of gain to the watermen,
Of which they'll give a fourth of every fare
They shall board at the floating theatre,
Or set ashore from thence; the Poets and Actors
Half of their first year's profits."

Of all the Stuart dramatists none was fuller of mad conceit than this selfsame Dick Brome, once upon a time Ben Jonson's man-servant. The Cockpit audience knew his vein and doubtless laughed to the full at this preposterous project; but little recked they that their author was merely forecasting a type of popular playhouse long to have vogue and utility in America.

With the Restoration came many theatrical changes, not the least important of which was the uprising of rhymed tragedy, due for the most part to the exotic tastes of the Merry Monarch. Some authors were uncourtier-like enough to prefer the good old English style, and one at least found courage enough to pillory the absurdities of the new French-begotten heroic drama. In his comedy of The Reformation, produced at the Duke's Theatre in 1674, Arrowsmith devotes a scene in the fourth act to his attack on the prevailing fustian. Tutor gives at length a minute recipe for the concoction of an heroic play, and winds up by saying, "In all you write reflect upon religion and the clergy; you can't imagine how it tickles. You shall have the gallants get those verses all by heart and fill their letters with them to their country friends; believe me, this one piece of art has set off many an indifferent play. * * * * Last of all, be sure to raise a dancing, singing ghost or two. Court the players for half a dozen new scenes and fine cloaths (for take me if there ben't much in that, too), put your story into rime, and kill enough at the end of the play, and *Probatum est*, your business is done for Tragedy." One gleans from this that it was not usual for every new play in Restoration times to have specially provided scenery or tolerably appropriate costumes.

A vivid picture of the rowdiness of Restoration audiences is to be found in Shadwell's comedy of The True Widow (1678), several scenes of which are laid in the playhouse, either before or behind the curtain. With the opening of the fourth act the spectators were to be seen arriving in batches at the theatre, the more staid taking their seats quietly in the boxes, while the coxcombs fooled about with the orangewomen. Here is an illuminative colloquy:

"First Doorkeeper: Pray, sir, pay me; my Masters will make me pay it.
Third Man: Impudent Rascal! Do you ask me for money? Take that, sirrah!
Second Doorkeeper: Will you pay me, sir?
Fourth Man: No; I don't intend to stay.
Second Doorkeeper: So you say every day, and see two or three acts for nothing.
Fourth Man: I'll break your head, you Rascal!
First Doorkeeper: Pray, sir, pay me.
Third Man: Set it down; I have no silver about me; or bid my man pay you.
Theodosia: What! do Gentlemen run on Tick for Plays?
Carlos: As familiarly as with their Taylors."

Those were days when disputes were of frequent occurrence in the theatre, and duels to the death fought in the pit; and the comportment of Shadwell's mimic audience is evidently a home-thrust at the turbulency of the times. Not only do his spectators talk quite as much throughout the performance as his players, but a serious interruption takes place through the aggressiveness of a herd of bullies, who cause the ladies to beat a hasty retreat, and are only got rid of after a vigorous struggle.

From the remarks of Lord Foppington in The Relapse (1696) it is apparent that women of the town (and those only) wore masks at the theatre at that precise period. Also that the doors opened at five o'clock, "where," he says, "till nine o'clock I entertain myself with looking upon the company, and usually dispose of an hour more in leading 'em out." A score of years earlier the hour of commencing had been three o'clock, and the fashionable dinner hour twelve.

As the century waned the theatre haunting spark recovered the old bad habit of stage-lounging. Unthankful for a concession that should never have been made, he took mean advantage of his position and lent a hand in organized conspiracies to demean plays. In the third act of Lord Lansdowne's comedy, The She Gallants (1696), Philabel inquires of Sunrida why she is not at the premiere of the new play, particularly as much sport is expected through a party being organized to cry it down. "How!" cries the lady, "engag'd to cry down a Play before whether they know whether it's good or bad?" To which Philabel makes reply, "O, no matter for that. I'll tell you their method; they spread themselves in Parties all over the house; some in the Pit, some in the Boxes, others in the Galleries, but principally on the stage; they cough, sneeze, talk loud and break silly jests; sometimes laughing, sometimes singing, sometimes whistling, till the House is in an uproar; some laugh and clap; some hiss and are angry; swords are drawn, the actors interrupted, the scene broken off, and so the Play's sent to the Devil."

No Hercules arose to cleanse the Augean stable, and for quite another half century theatrical decency continued to be outraged by the lounger in and about the scenes. Unfortunately his skull was thick, and neither the abjurgations of rational-minded playgoers on the proper side of the curtain nor the barbed shafts of the dramatist could drive him from his coign of vantage. When the revised version of Garrick's farce of Lethe was produced at Drury Lane in 1748, Æsop was made to ask the Fine Gentleman how he spent his evenings, and was told in reply that after dressing he generally went behind the scenes of both playhouses; "not, you may imagine, to be diverted with the play, but to intrigue and show myself. I stand upon the stage, talk loud, and stare about, which confounds the actors and disturbs the audience; upon which the galleries, who hate the appearance of one of us, begin to hiss and cry 'off, off'; while I, undaunted, stamp my foot so—loll with my shoulder thus—take snuff with my right hand, and smile scornfully—thus! This exasperates the savages and they attack us with volleys of suck'd oranges and half-eaten pippins——" "And you retire?" suggests Æsop. "Without doubt, if I am sober—for oranges will stain silk, and an apple may disfigure a feature."

What must have been the ability and the nerve of the actor who could procure effects under such distracting conditions! And how many of those on the stage to-day could stand the test were it possible to return to the bad old régime!

W. J. LAWRENCE.

LETTER LIST.

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WOMEN

Armstrong, Hester. Ida Allen, Gladys Arnold, Virginia Arnoldi, Effie Anderson, Mrs. Alison, Fanny Abbott.

Bruce, Geraldine, Dorothy V. Brenner, Nella Bergen, Miss Barrow, Mary E. Burnham, Gutta Baxter, Elsa Buerger, Lillian E. Burcham, Gertrude Berritt, Carolyn Barker, Mrs. S. Arthur Berkeley, Edna Bert, Rhoda Block, Margaret Bowers, Elsie T. Barm, Adele M. Blood, Helen Bertia, Lisle Bloodwood, Nellie Benjamin, Georgine Brandon, Mabel Barrison, Lulu Berlin, Edith Blair.

Claire, Gladys, Isabelle Courtney, Helen Curran, Blanche Craig, Ella Cartrelle, Evelyn Carew, Mabel Clark, Marion Chilvers, Adelaide Cummings, Jane Courthope, Charlotte Coste, Violet Conrad, Marguerite Cooke, Beatrix Cadiz, Celeste Carter, Louise Clark, Edith Cook, Rae Clarke, Millie Camille, Inez Chanderlin, Mrs. Clifton Crawford, Jessie Claire, Rose Clark, Marian Childers, Alice Clifton, Catherine Castle.

Dunmore, Evelyn, Irene Dietz, Bert Dean, Anne Dale, Vivian Dermore, Rosie Danie, Estelle Dale, Ruth Drachler, Myra Davis, Gladys Dumas, Mrs. D. E. Dow, Laura J. Deane, Dolores Dale, Kate de Becker.

Engel, Herta, Allie Eaton, Rosnie Edwards, Mrs. C. W. Elliott, Sybil Ellison, Sadie Eustid, Minnie Emmett, Florence Emerson.

Foley, Hattie, Marie Falls, Marie Fellows, Stella Foster, Mary Fairchilds, Mamie Fleming, Hermine Ford, Nellie Fisher, Louise Forde, A. Fitz Allen, Emma Pell, Mary E. Forbes, Lillian French, Josephine S. Firth, Alice M. French.

Guyer, Mae, Gladys Gordon, Lottie V. Gardiner, Ethel Green, Adelaide Graham, Maude Granger, Aileen Goodwin, Myrtle Gilbert, Mae Gillette, Viola Gillette, Mabel Griffith, Phoebe D. Grismer, Julia Gray.

Hall, Ruth, Lillian Hoffman, Ida M. Hopper, Maud Edna Hall, Emily Howard, Louise Hunmeson, Mader Hillier, Carrie L. Hastings, Laura Hourton, Louise Humaiston, Mrs. N. A. Hanway, Helen Howell, Grace Hayward, Charlotte Huntington, E. Reno Harris, Sadie Hillis, Mrs. Lew Hawkins, Margaret Heverton, Ethel Harrington, Madeline Hesser.

Irving, Jane.

Jordan, Nanuie B., Evelyn Jones, Marie Jansen, May Jadwin.

Knight, Sophia, Cora Kilani, Rita Knight, Mamay Kennedy.

Lawton, Mary, Irene Langford, Leslie Lisle, Fay La Mahr, Phoebe Loubet, Adelaide Levy, Irene La Vieve, Mrs. G. E. Lewis, Grace Le May, Rhe Lorraine, Nettie Little, Toby Leona, Mildred Lutz, Dorothy Lewis, Monica M. Lee, Sydney Lucas.

Malone, Florence, Maud Morris, Stella Maury, Alice Morrill, Florence Meek, Eleanor Merron, Louise Moore, Vera Melrose, Minnie Martrix, Amelia Milton, Mrs. Hal Merrit, May Martin, Marion Mathey, Madeleine Mixon, Virginia Maender, Virginia Milton, Mable Mordaunt, Mary A. Mann, Beatrice Maynard, Eleanor Montell, Frances Mallory, Zoe B. Mead, Ethel D. Marcy, Jane Marbury, Ruth McCauley, Margaret Macdonald, Mary McDowell, Gertrude Mackenzie.

Nichols, Nellie V., Clarebelle North, Margaret Neville, Grace Naesmith.

O'Neil, Lillian.

Phillips, Edna, Dolly Parker, Amora Platt, Marie Pavey, Muriel Paul, Bertha Perl, Dora Pelletier, Gertrude Palmer, Ida Palmer, Kathryn Purnell.

Quinby, Allie.

Russell, Olive, Reula Richardson, Leona Radour, Dorothy W. Rogers, G. Rutledge, Laura Robbe, Marion Raymond, Eleanor Rose, Elberta Roy, Grace Reals, Adelaide Randall, Gertrude Rivers.

Stewart, Nellie, Fanny Sundhalm, Daun Sibert, Ida B. Stoddard, Estelle Sprague, Harriett Sterling, Katharn Stanton, Florence Scarborough, Mrs. L. E. Sedgwick, Helen Siebert, Mildred St. Pierre, Anna Spencecke, Margaret Sutherland, Charlotte M. Smith, Pearl Stewart, Maud L. Strain, Frances E. Sears, Gertrude Scott, Hattie Schell, May Stockton, Mabel Shaw, Della Stacey, Louis Scarsdale.

Talbot, Edith, May Templeton, Clara Thropp, Gertrude Thayer, Adelaide Thornton, Anna C. Turner.

Valli Valli, Baroness Von Zelber, Evelyn Voltaire.

Wilson, Alice, Frances L. Wear, Mrs. Edwin Whitfield, Alice Wyatt, Beulah Watson, Ivah M. Wills, Alice Walsh, Violet Williard, Edith C. Warren, Bertha Waltsinger, Della Walters, Dot Washburn, Alice Walker, Scottie Wilson, Marian Walker, Lillian Ward.

Zorn, Anita, Helen Zalz, Vera Zalene.

MEN.

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Downing, Geo., Chas. Doty, H. Reese Davies, Leo Doherty, Chas. Deland, Jno. T. Dwyer, Louis F. Dean, Chas. K. Dillman, Jno. Daly, Eddie Daly, Mazin De Gross, Milton Dawson, Harry Dull, Wm. Dimmock, Jno. Dusl, Wm. Dills, Frank Dayton, Chas. Drake, Allen Doane, Frank De Frayne, Leo Dietrichstein, Harry Davenport, W. R. Dixon, Thos. E. De Few, Ed Dregon, Chas. Dalton, Fred Dilger, Myra J. Davis, Ray Denison.

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LED ASTRAY.

Rose Eytinge Reveals Some Secrets of the Old Union Square Days.

THIS old, always new, New York. Really, one might with truth say of it, as our great master said of Cleopatra:

> Ages cannot wither
> Nor custom stale *its*
> infinite variety.

T'other day in looking into the past—always, I think, an unprofitable occupation—I met face to face a group of old acquaintances and friends. The prompt book of Led Astray. My! but it was a plunge to drop back among them all.

Led Astray was a translation and adaptation from a French play called La Tentation, by Octave Trinttel, made for the Union Square Theatre by Dion Boucicault.

There were many circumstances associated with Led Astray that contributed to lend it a peculiar interest, and one of its most interesting features was Charles Thorne, also Stuart Robson. These two men were fast friends, as I have before said, and they were both inveterate "guyers," and one who was disposed to conscientiously attend to their work had much ado to keep one's wits about him and avoid being indeed "led astray" by their mischievous example and their contagious wit.

Our rehearsals were peculiarly pungent. Dion Boucicault himself conducted them. He was a great master of stagecraft, and his brain was so fertile that no sooner had he arranged the groupings and formed a "picture" in the stage business than another picture would suggest itself to his mind, and he would break up picture number one and form another. Now this was all very fine to an onlooker, but when one had thoroughly mastered the intricacies of the first arrangement of a scene, had studied it and flattered themselves that so much of their work was finished, it was just a little bit irritating to have Boucicault come in and brusquely sweep it all away and arrange something perhaps equally as good, perhaps not, but entirely different.

Another feature of Dion Boucicault's stage-management was a playful trick he had of annexing the ideas or words of anybody who happened to use anything that seemed worth annexing, as, for instance, some one of us in the give-and-take spirit of badinage would fling off some quip or retort; it would evoke a laugh and be forgotten. Mr. Boucicault would seldom laugh or even smile; indeed, he would often look rather severely around and say: "Come! come! let's get to work." But the next morning what would be our amazement and amusement when at some stage in the scene this same repartee could be introduced with telling effect, Mr. Boucicault would gravely produce his note-book and, saying, "I think this would do nicely here," would offer one or other of us our poor little quip that had been born the previous morning and had, as we had supposed, died then.

We rehearsed Led Astray seven weeks. Even six weeks is an unusually long time to rehearse a "straight" drama or comedy, but at the end of the sixth week Thorne and Robson and I after consultation, decided to ask for one week more. As a matter of fact this was not at all necessary, but we had rehearsed together for so long a time and the magnetism of Boucicault's skill and association had so aroused our enthusiasm that we each felt that the success or failure of the piece was our individual venture.

Another important factor that made the extra week's rehearsal very easily possible was the fact that we were playing to very large business. Some weeks before the management had consulted me as to a piece to put on pending these same rehearsals of Led Astray, and I had proposed an old drama called Love's Sacrifice. I had not played the part of Margaret Elmore, the heroine, for several years, but as we were only going to put on the piece as a sort of stop-gap, no pains or trouble was taken in its production by either myself or the management, and to the surprise of every one concerned, and myself especially, it was a great success.

The extra week's rehearsal, therefore, was promptly accorded us. When, the following week, we presented the piece for the first time, the performance from the rise of the curtain on the first act to its final fall at the end of the sixth was absolutely perfect. Not a hitch, not a hesitation, not a wait on the stage. Not a false note in the orchestra. The performance was as complete at the first representation as it was when, six months afterward, we closed its long run.

And now I am going to tell for the first time a little newspaper secret.

The first performance had everything that either public, press or management could desire—had been perfect—but the ensuing business was not quite so large as management or dramatist had looked for. Boucicault was as greatly interested in that matter as was the management, for the reason that his royalties were arranged on a sliding scale, and therefore his returns fluctuated with the business.

So it being thought expedient to do something to arouse public interest in the piece and give a fillip to the business, a writer on the New York *Herald*, a friend of Boucicault's, and Boucicault himself, arranged a paper warfare to be waged thus: One day the *Herald* writer wrote an article inveighing against the levity of the piece and decrying the low moral tone. The next day Boucicault, over his own signature, answered the writer, impugning in no measured terms his tastes, his judgment and his knowledge of the subject and of dramatic things generally. The next day the *Herald* man, waxing somewhat hot, replied to Boucicault, doubting B.'s ability to judge of things either dramatic or moral, and so the battle waged, growing hotter and hotter and more dangerously personal from day to day.

Public interest was thoroughly aroused, first in the discussion, which certainly was a very pretty quarrel as it stood. Then, in the course of the quarrel, the play. Everybody came to judge which writer was just in his views, the box-office receipts swelled, and all parties were satisfied.

Now, here comes in my little secret. I was not only a party to the performance of the piece on the stage, but often to the nightly attacks upon it and its defence, for the strenuous defender of public morals representing the New York *Herald* was my husband, Colonel George H. Butler; and often of a night after the performance I would sup with the two supposed-to-be bitter opponents and listen to their arrangement of the campaign which they were waging so bitterly against each other!

So far as Led Astray is concerned I myself never entertained a very high opinion of the piece, and held always, and still hold, the opinion that Armande Chandon, the part which I originated and which I have played so many hundred times, was rather a flimsy sort of woman, but the consensus of opinion has always been against me.

In the course of the piece there are introduced a few lines of verse which I read. These lines became very popular during the run and every day my mail brought me requests for autographed copies of them; these requests I always complied with. To this day I am asked for them. Not a week ago came a petition for a copy. Here they are:

> I have another life I long to meet,
> Without which life my life is incomplete.
> Oh, sweeter self! like me art thou astray?
> Striving like me to find the way to mine?
> Straying, like me, to find the breast,
> On which alone can weary heart find rest.

The part of Armande Chandon requires no vigorous acting; indeed, it forbids it. It demands in an eminent degree that the actress playing it should do nothing, and should do that nothing well. Repose and repressed emotion are her strong points. In order to assist me to attain this repose I took refuge in embroidery.

I have never been addicted to any sort of fancy work, and therefore this embroidery was quite a new departure for me. I equipped myself with slippers and cushion squares with all the intricate work that that required; the matching and shading of colors already done, and I was only required to do the filling in of the backgrounds. During the entire second act, which played about twenty-five minutes, and the peculiarity of which was that during its progress every character in the piece came on, had a scene with me and departed, I sat quietly at my table, and like Penelope of old, I weaved my web and so complete was the composure of my manner that I never made a false stitch, and during the six months that the piece ran I filled in a number of pieces and these were all afterward made up and presented to various persons. I remember that among others Thurlow Weed had one, as had also Dion Boucicault, Jennie June and Sheridan Shook.

Charles Thorne, never a great actor, but a very magnetic and attractive one, played Rudolphe Chandon, the leading man's part, extremely well, and the scenes between him and myself were played with so much fervor and realism that they gave rise to many rumors so far from the truth as to be far more complimentary to our histrionic powers than to the acumen of our audiences.

Thorne was very genial and boyish, and he had a fine sort of rude, virile wit, but like many another wit he could give a joke much better than he could take one, and because of this and because of many other reasons he and I used to have many a tilt. Once he addressed me by my Christian name. The familiarity of this form of address has always been very distasteful to me, except when it is used between members of a family or very intimate friends, and is, I think, never admissible in a business association. I took an early and quiet opportunity to mention to Thorne my feeling in this matter. He fired up and took mortal offense and said: "Oh! very well; as you are so mighty particular, I won't speak to you at all." I, being quite as peppery as he was, was quick to reply: "Oh! very well; that is just as you please!" So, for many months, our interchange of words consisted merely of the lines of our respective parts. "The rest was silence."

Many weeks after this episode, as I entered the green-room one evening—we *had* green-rooms in those days—Thorne said to me: "Good evening, Mrs. Siddons," to which salutation I immediately replied: "Good evening, John Phillip Kemble." And thus ended that quarrel.

As I have already said, I never cared for the part of Armande. I always especially objected to a speech which she had in the last act, which breathed sweetness and light and humility and submission that was positively cloying, the bare utterance of which always sent me off the stage in more or less of a temper. Thorne said to me one night: "If you object so strongly to that speech why don't you give us your own views some night?"

I replied, "I will," and that night I did. I was particular to keep the sort of rhythm and tone in which I was accustomed to speak the original, but I completely changed its spirit and I uttered sentiments filled with a sense of the equality of the sexes, winding up with the words, addressed to my daughter: "Remember, my dear, while you may think you may owe much to your husband, remember you owe something to yourself!" During the entire improvised and metamorphosed speech Thorne's face was a study. From the first sentence to the last his astonishment grew, when at the end, having turned completely around in his chair, he sat regarding me, a sort of living statue of amazement.

ROSE EYTINGE.

FREEDOM OF SUZANNE FOR JANE CORCORAN

Jane Corcoran, who has been starring the past two seasons in Pretty Peggy, will be seen next year in The Freedom of Suzanne. Her manager, Arthur C. Aiston, with whom she has a ten years' contract, secured the play through Sanger and Jordan, from Charles Frohman. He has unrestricted rights for the United States and Canada, and as the play has never been seen except for six weeks in New York city, at the Empire Theatre, Manager Aiston seems to have made a good selection for next season for his star. The tour will open Sept. 2 at the Willis Wood Theatre, Kansas City, going the following week, to the Broadway Theatre, Denver, and thence to Salt Lake, Portland, Seattle, Victoria, Vancouver, Spokane, Butte, and back to Omaha. From Omaha a Southern trip, including Texas and New Orleans, will be made, and the Spring will be devoted to the Eastern cities. The company will be selected with great care, and the production will be complete in every detail.

CLOTHES TO BE PRODUCED.

Clothes, the new play by Averey Hopwood and Channing Pollock, which deals with the mingled comedy and tragedy of wearing apparel, will be first produced by the Davidson Stock company, Milwaukee, early in July. L. A. Wagenhak, Collin Kemper and Channing Pollock are to be present and superintend rehearsals. Wagenhak and Kemper, who intend to present the play at the Astor Theatre, have taken this means of trying their property.

INGRATITUDE.

Wilbur M. Bates reports that he has secured the rights to Edward Elsner's latest play, Ingratitude, which will be produced in November. Mr. Elsner wrote the version of Under Two Flags in which the sand storm effect was first introduced. He was also the author of A Voice in the Wilderness and Amy Robsart, the piece in which Marie Wainwright scored a success at Wallack's several years ago.

On the Rialto.

"Your Uncle Bill" Brady is no mere sleuth of real genuine less than 24 ordinary, roaring New York dramatic critics. He proved this conclusively last Monday night at Brighton Beach Park by holding a private interview with a couple of rapid lensmen who were in no humor to receive visitors.

Brady entered the cage simply because the animal trainer, "Bob" McPherson, remarked that it would be a particularly dangerous thing to do, and that sounded just a trifle too much like a dare for the redoubtable manager to pass it by. The theatrical man borrowed the trainer's keys and revolver and calmly set about proving his assertion that the feat of entering a lion's cage was not half as perilous as it is supposed to be. He bet that he would come out again without a scratch and, fortunately, he won his wager.

It would have been a sorrowful day for Broadway to be without Mr. Brady, and perhaps without even enough of him to bury in real good professional fashion. When one of the brutes prepared to spring Mr. Brady thought it was high time to fire his revolver. He did so, and soon afterward beat an honorable retreat. A hundred people, all very much excited, witnessed this unadvertised exploit.

Mrs. Henry C. DeMille is almost as fond of fishing as of reading play manuscripts, and she seems to be as successful at angling as at placing plays. She recently went for a three days' fishing expedition—it was practically a fishing excursion, since she spent almost all her time with rod and line—at Merrihold Park, the Summer home of Henry George, Jr., and her son, William C. DeMille. On Sunday, unknown to the local minister, the party captured eleven and three-quarters pounds of prey. Mrs. DeMille herself made the record for "legitimate" fish, so to speak, when she landed a three-pound pickerel. But there was bigger and gamier game in the pond, and she got that, too. Mrs. DeMille is persistent in her search for quarry, possibly the result of much experience with managerial offices. While the sportsmen were rowing the boat to shore she still continued to fish, with live bait, be it observed. Suddenly her hook caught with a jerk. She felt sure she had a whale on her line, but her son assured her she had only made connections with a submerged stump. About that time the stump rose to the surface, in the form of a huge and highly indignant turtle. Mrs. DeMille, whose sex gives her the right to admit being terrorized, frankly confesses that her attitude was not heroic. She says that she screamed, which was decidedly the feminine thing to do under the circumstances. When the sportsmen endeavored to land their prize he—the turtle—made short work of the net. In the end, however, he was pulled into the boat and stretched out on his back, like a dead tragedian. Mrs. DeMille says that her son bravely carried him home by the tail, which was a difficult matter, as he weighed no less than twenty-five pounds. The turtle ultimately found himself in the soup.

C. E. Johnson, who for many years has been the valued correspondent of THE MIRROR at Salt Lake City, says:

"I am pleased to add my testimony to that of the Matinee Girl, that, as a class, actor folk are the most companionable, the most generous, the most natural class of persons I have ever met. In a number of years I have been meeting them in connection with THE MIRROR, and in years of photographing them (I must have something like 3,000 negatives) I have scarcely seen a moment when it was not a pleasure to visit and talk of the many and diverse sights, scenes, people and places they could speak about. Dear little Maude Adams, whom I have seen grow up from a baby—if you only knew what a sweet, lovable, unaffected little girl she is (always a little girl)—you would know that if it were not for the impossibility of the thing, she would like to take the whole audience in her arms and thank them for being so 'just lovely' to her. I remember once when she was making up for a character photograph, how she looked up at me with an amused and half incredulous twinkle in her eye and remarked, 'the time I could waste trying to be beautiful would build a church.' I replied in a more serious vein, which she caught at once: 'Make yourself beautiful within—it will take the place of external make-up.' I could easily say that, for I knew her very nature was as a light shining through an opal shade. I had seen it develop from childhood and I know it has never changed."

Have you visited Colonel T. Allston Brown at his new quarters in the Knickerbocker Annex? Well, if you haven't, don't fail to do so, for he never was more happily situated in his life. His number is 534, and if you happen to be short of stature, don't think that you are alone in the office when you walk in and find it apparently empty, but go around the tall desk which looks like a partition, and back of it you will find the Colonel, comfortably sunk in the cushioned depths of his big arm chair, wearing a smile that spells welcome.

The Colonel has occupied many offices since he first joined the ranks of theatrical agents, more than thirty-eight years ago, and he has seen some wonderful changes in the theatre, too; but to-day he is conveniently located right in the midst of the theatrical district, in the quiet surroundings of an up to date office building. When Colonel Brown moved into the Sheridan Building seven years ago the place was hardly ready for occupancy. He was the first tenant and he occupied a very large office on the top floor—one flight up from the street. As soon as the news got around that the Colonel was located there others followed, and soon the place became a well-known rendezvous for theatrical people. You know the Colonel is a walking encyclopædia of theatrical information, and if you are writing the history of the New York stage, you had better have him near you.

The other day, when he quietly packed the famous programmes and interesting photographs that lined the walls of his office in the Sheridan Building, and when his books and desks were seen to move out, a heavy shadow, it is said, was cast over the building. A few of his old neighbors have followed him to his new place of business. The Colonel must have been a gallant soldier.

Henry Edward Warner, press agent for Sarah Bernhardt, resents the reflections on his alleged methods, recently published, in an interview worth reading. He says:

I have been much annoyed by an interview from New York with Madame Sarah Bernhardt, in which the interviewer—I am sure Madame Bernhardt was misquoted—made it appear that the eminent actress drank a lot of green chartreuse and by means of her general free conversation at the hour just cited, I was being deluged with extracts from this interview, republished in all parts of the country. At first I treated the matter as a humorous episode. Now I begin to realize that a good joke does not always progress indefinitely.

With the exception of the "off the record" story, which I wrote originally for the Baltimore *News*, and which was a three-column character story of Bernhardt's eccentricities dealt with the Theatrical Syndicate, there was hardly anything in the offensive interview which could be charged to me. I doubt if half the quotes mentioned were ever written by anybody. They must have been given spasmodic birth in the interviewer's brain as he went along.

Every line I have written about Madame Bernhardt for newspaper, magazine or any other publication was written in the most absolute good faith. I never deliberately invented a story; I never spoke of her thirty odd years, her brilliant genius, her extension of realism. Any man with a brain for seven and half an ounce of God-given intelligence could find enough of genuine fact and keen interest in Bernhardt to keep him writing for decades, without once descending to the method employed by such creatures in fictional manufacture as the stories referred to in the interview.

Roughly estimated, I must have written 500,000 words about Bernhardt from Jan. 1 to the close of the season, and in not one single word have I ever forgotten that Bernhardt is news, and that her artistic greatness, her wonderful personality, her genuine human interest, offered more than ample field for good, live press work. It may be a novelty to find a press representative with a conscience, but I claim that virtue; and I would not have Madame Bernhardt believe that I ever abused my office by descending to the methods of the ballyhoo. The success of her tour was largely due to the straightforward and decent methods of Mr. W. F. Connor and the Roberts, and to the solid policy of the entire management.

An honest, capable, conscientious press agent always sooner or later gets his due. And it is needless to add that the fakir gets his.

Edmond Pictou, at one time editor of *Current Literature*, and for the past sixteen years well known to publishers of books and stories as one of the most expert revisers and literary agents, has decided to add a play department to his business. He has been quietly accumulating material for several months and was ready to begin active operations immediately upon forming his new partnership with Whitman Bennett. The firm of Pictou and Bennett has offices at 25 West Forty-second Street. When interviewed Mr. Pictou, who is a small man of very alert bearing, said: "We don't expect to set the East River afire with the first bomb we throw. Our regular literary business is so large we can well afford to bide our time and move judiciously. Our purpose is not to flood the market with second grade material, but to send out comparatively few manuscripts, all of them worthy of the careful consideration of New York managers. My wide acquaintance among writers will be valuable in drawing authors of established literary reputation into the dramatic field. Our plans have been carefully laid and we feel confident of satisfactory results."

Last Wednesday there was a genuine reunion at the Broadway office of E. D. Price, formerly manager of the Alcazar, San Francisco. Five of his old associates were on hand—White Whittlesey, romantic actor; John B. Maher, comedian; Luke Conness, "heavy"; Fred. J. Butler, stage-manager, and Edward B. Lada, musical director. Lada is the only one of the quartette who expects to return West. He will begin business again close to the Golden Gate as a music publisher.

PLAY FOR ROGERS BROTHERS.

The Sprightly Romance of Marsac, in which Maclyn Arbuckle appeared at the Republic, now the Belasco Theatre, six years ago, may possibly be the vehicle for the Rogers Brothers next season, if present negotiations go through. A number of people expressed the opinion at the time the play was produced that it would be an excellent attraction if it had a musical setting. If the Rogers Brothers succeed in securing the play they will have the leading parts rewritten to suit their peculiarities, and the rest of the piece will be transformed into a modern musical comedy, for which several numbers will be composed.

TAYLOR THEATRES MORTGAGED.

Twenty-seven pieces of property belonging to R. C. Taylor, a theatre owner of Worcester, Mass., who has recently been adjudged insane, were mortgaged to the Worcester Trust Company by his guardians on June 20, to meet the first annual cash payments awarded to Mrs. Taylor and her children. The property, which is valued at more than $1,000,000, includes the Palace and Park theatres, besides other important holdings in Front, Main, and Pleasant streets.

BURGLARS HELD UP.

Mrs. Alexander Dow, formerly Maud Furniss, the bride in A Chinese Honeymoon, last Wednesday held up two burglars at the point of a revolver. The burglars entered the Dow residence in the afternoon; they dropped all plunder in their haste to escape.

AFTER MANY YEARS.

Mrs. Fannie Sanford, who originated the part of Mammy Nolan in The Corner Grocery 23 years ago, at Pastor's Theatre, has been engaged by Emerson and Diamond to play that character during this next season.

THEATRICAL TERM: "A Round of Applause."

LEW FIELDS' TRIP ABROAD.

He Talks Interestingly of Matters Keenly Observed on the Other Side.

Photo by Hall, N. Y.

No amount of heat and business can make Lew Fields anything but genial. He has just returned from England, where he spent five days in London doing five hundred different things, but mainly watching musical comedies and drawing a bead on two or three brilliant British favorites coveted by his managerial eye. Waiting apprehensively for a terrific explosion, a representative of THE MIRROR put the leading question directly and unmercifully, "Are the English musical productions better than those in America?"

Mr. Fields did not explode at all. Instead of waxing indignant, he beamed contently and answered in the affirmative. "They have an air about them," he said, "something that we don't get. The Three Little Maids, for instance, is charming. There's something—an 'atmosphere,' I suppose—something that strikes one as superior, whatever it is. They have to be just so over there, you know, with the lords, ladies, fine aristocracy and all that. You have to keep things up to a certain level, and they care more about that than seeing something really and truly funny."

"Is the music distinctly better than here?"

"I wouldn't say that, because some of our music is emphatically all right. However, you can say that I thought the music in The Belle of Mayfair was particularly fine. You can say, too, that I didn't see a musical comedy I thought would make a success in America—at least, without alterations. They're refined, cultivated, graceful and all that, but they're too slow; they haven't spirit and fun enough. Most of them can't succeed here; that's been proved."

"Isn't Veronique a good example?" asked the interviewer.

"Yes. There you've hit it. That's the whole story. The American public want something different."

"That makes it about even, doesn't it? The English public doesn't seem to want American dramas and the American public prefers its own musical comedies."

"That's so. That's about what it amounts to. Our plays are too—too *fast*, for them. They don't understand our way of doing business." Lew Fields paused and grinned appreciatively. "How do you fancy they do business over there?" he demanded. "Suppose you meet an actor and think he might be a good investment on this side of the water. He's eager to make your acquaintance, of course. You talk to him a bit and he says he'd like to go to America; he'd be perfectly delighted. You say you'd like to see him perform. He's delighted at that, too, and a day or two later you receive tickets to the theatre or music hall where's he appearing. You see him and like him. You think you have a part that would about fit him and you make up your mind to bring him over if he doesn't ask too much. He comes to see you and you tell him you were pleased and so forth. You tell him you'd like to engage him for thirty-five weeks and name a price. He likes the idea and agrees to the salary. Then you ask him if he can begin rehearsals on the first of August. 'What year?' he asks. 'This year, of course,' you answer. 'But, my dear man!' he exclaims, 'I've signed contracts for three years more in England.' And that's how they do it in England," averred Mr. Fields, wearily shaking his head. "They ask you 'What year?' after the contract's all drawn up and ready to be signed!"

"Do you think the English audiences are prejudiced against the Americans and American productions?"

"Not the audiences, but the managers. The English managers are afraid of the Americans and their influence is hostile. The audiences there are just like audiences everywhere else. They're satisfied if you give them a good 'show.' They don't care who wrote it or where it comes from. American playwrights are apt to get their impression from first-night audiences. The first-nighters are mainly actors, managers and critics, anyhow. The general public doesn't put in an appearance until two or three days later. If the critics condemn your piece it's all up."

"Do the English people pay more attention to their critics?"

"Yes. The critics have more influence there. But they have a whole lot of influence in New York, too."

"Have they anything in England like your pieces—like the old Weber and Fields' 'shows'?"

"Indeed they have, especially at the music halls. They've taken whole scenes out of the Weber and Fields' performances. Sometimes they put them together and make a regular piece out of them. According to American ideas, they're about the only really funny things over there." To prove that he was not exaggerating Mr. Fields cited a whole list of specific cases.

"Did you engage any London stars?"

Lew Fields smiled. "I couldn't wait long enough to do that," he replied. "But I expect to have two or three signed within the next week; stars who haven't seven years more to play in England."

"And about your production of The Orchids?"

"There's a misunderstanding about that. I didn't buy the rights to The Orchids and I haven't any idea of producing it. I wouldn't produce any English piece that I didn't believe could be localized and livened up with American humor and boisterousness."

HERMAN A. SHELDON DEAD.

Herman A. Sheldon, well known to the profession and public as one of the younger character actors, died in East St. Louis, Ill., on Monday, June 18. Mr. Sheldon had been a victim of consumption for the last four years, having been obliged entirely to abandon his profession.

Mr. Sheldon made his debut in 1888-89, playing for two seasons in the companies of Daniel Frohman, and for five years appeared in Hoyt's productions, acting important roles in A Temperance Town, A Texas Steer, A Black Sheep and A Trip to Chinatown. For four years he was engaged in stock work in New Orleans, Indianapolis and at the American Theatre, New York. Among the prominent roles that he assumed in the metropolis were Colonel Tom Bustis in Winchester, Bertuccio in The Prisoner of Algiers, Ralph Asborne in Kit Carson, Count Alba in The Master-at-Arms, and Viscount Jean du Barri in Jeanne du Barri. In September, 1902, at the Manhattan Theatre, he scored a marked personal success as Jack Fouche in Captain Mollie, and later originated the part of Dietrich in The Suburban. It was while with this company that he was forced to give up work and go West in search of health. Arizona, Colorado, the Catskills and the Berkshire Hills were all tried in vain. A few months ago he went to Indianapolis, where he was given a benefit by his friends, he himself appearing in two acts of Rip Van Winkle. He had previously received benefits at the American Theatre, New York, on March 2, 1903, and at the Toole Theatre, St. Joseph, Mo., on May 24, 1904. Some other roles which Mr. Sheldon interpreted in various places and organizations were Baron Stein, in Diplomacy, Reverend Mr. Spaulding in The Private Secretary, Ragmoney Jim in Pique, Dustin Kirke in Hazel Kirke, Tomasso in Mr. Barnes of New York, Reverend Mr. Spooner in The Jilt, Hans Otto in Friends, Perkyns Middlewick in Our Boys, Major O'Hara in Led Astray, Colonel Risener in Blue Jeans, Dan'l McGrath in The District Attorney, Squire Tucker in Alabama, Buxton Scott in Young Mrs. Winthrop, and Brisemouche in A Scrap of Paper.

When Mr. Sheldon understood that the end was approaching, he retired to the home of his mother, bearing all his suffering with quiet fortitude. In accordance with his request funeral services were very simple. After cremation the ashes were placed in the Missouri Columbarium. Herman A. Sheldon was a member of The Players and The Actors' Fund, besides being a charter member of The Actors' Society.

AMUSEMENTS IN BROOKLYN.

Dolly Varden, with Grace Orr Myers in the title-role, is this week's offering by the company at the Orpheum. The cast supporting Miss Myers is excellent and includes John Dunsmore, Marlin Cheesman, Donald McKenzie, J. A. Wallerstedt, Horace Wright, Klara Parm, H. M. Graf, Blanch Hyde, and Lotta Gale. The costumes and scenic equipment are praiseworthy, and altogether this is the banner event of the Orpheum Opera company's engagement here. Next week Faust will be presented.

SEASIDE AMUSEMENTS.

The bill at Brighton Beach Music Hall this week is excellent. The acts are all well known and need only be mentioned. Fred Walton, the pantomimist, is the headliner. His sketch, Chasie's Dream, is as popular as ever. Louis Simon and Grace Gardner appear in their laughable sketch, The New Coachman; Ben Welch, Ed Lytell, the Five Gregorys, Nellie Nichols, and Mason and Pearl were well received.

Henderson's Music Hall at the West End is one of the most popular resorts on Coney Island. The bill is always a good one, and invariably offers a number of familiar vaudeville people. A very good programme is arranged for this week and includes the Four Black Hussars, Three Mattsee Maids, Three Armstrongs, Charlotte George, Kimball Brothers, Kitabanzi Troupe, Garrety Sisters, Twelve Red Raven Cadets, Macco and Fox Kensons, Buck Brothers, Evelyn Sisters, Mlle. Latina, and the Trillers.

At the Manhattan Beach Music Hall Duss and his band give popular concerts for one week. Primrose's Minstrels will occupy the hall for two weeks, commencing June 30.

Pain's spectacular performance and eruption of Vesuvius at Manhattan Beach will be given June 27 for the benefit of San Francisco orphans.

Pawnee Bill's Wild West Show continues to be one of the most popular attractions at the island. The Indians, Russian Cossacks, and Oriental types make a glittering pageant as they enter the big arena. Other attractions at Brighton Beach Park are the Ferari Animal Show, Happyland, and the Pike.

At Luna Park the Mundy Animal Show is one of the main attractions. Madame Morello's leopards have been taught a new trick. They climb a twenty-foot ladder, pose on the rungs, and climb down the other side.

Bostock's Arena in Dreamland Park continues to draw great crowds. "Tammany," one of the most untamable of tigers yet handled by Bostock, is said to be the largest in captivity, and is certainly a splendid specimen. The End of the World is another popular attraction of the park, and no one who visits the big hall in which the spectacle is shown regrets it. It is educational as well as entertaining.

The roller skating palace at Dreamland was formally opened Saturday, June 23, by William H. Reynolds, and a number of prominent actresses assisted in making the dedication memorable. Adele Ritchie, Lillian Russell, Blanche Deyo, Marguerite Clark, Nella Bergen, De Wolf Hopper, Peter Dailey, Neva Aymar, Sam and Dick Bernard put on skates and entered in a race to see who would be the first to reach the other end of the Casino, and Dick Bernard won.

The first performance of Pain's The Eruption of Vesuvius, which was to have been given Saturday night, June 23, was postponed until Monday, the 25th.

Henry Lee and Henry Myers are directing the spectacle, San Francisco, at Dreamland. There are five scenes, showing the history of California, from the time it was first visited by Spanish missionaries down to the destruction of San Francisco by earthquake and fire. It is one of the most ambitious productions ever seen at Coney Island.

ENGAGEMENTS.

May Stockton, as ingenue in The Judge and the Jury, opening at Wallack's on Sept. 1.

Through Bellows and Gregory: John Maher, recently of the Alcazar, San Francisco, and Shelley Hull, for the Castle Square Stock company; Florence Sinnott, for the Baker Stock, Rochester; May Sargent, to be featured in one of J. H. Wallack's companies; Fred Sumner, to be featured with C. Colton White in Mistakes Will Happen.

Fanny Argyle, to originate the "heavy" in Bertha, the Sewing Machine Girl, opening on Aug. 4.

Murray Livingston, with Rents Santley as stage director and leading comedian.

AT THE THEATRES

(Continued from page 3.)

murder to revenge an insult offered to his wife's father, has gone to prison before the opening of the play. For some time all letters to him have been unanswered, and it is agreed that he must have died in gaol. The wife has held out longer than any of the others, but even she has promised to marry Pinie if no word comes within a year; her two children need a father, and have begun to ask troublesome questions. At the end of the act the sound of a church-bell is heard, tolling the hour. Pinie takes out a note-book, reads the date and the hour that he jotted down exactly a year before, and claims fulfilment of the promise. Adler has not yet appeared upon the stage. When the curtain goes up for the second time twenty years are supposed to have elapsed; the family has moved to America and prospered; every one is contented, and the children, no longer children except in the estimation of their elders, believe Pinie to be their father. Blume, the wife and mother, has recently had a child by her second and supposedly legal marriage.

Adler—Naphtole, the imprisoned one—enters the office of Pinie as he would come to any other lawyer for advice as to how he should recover his wife and children. He discovers that this very man is the one who has taken his place; that the young man is his son, that the school girl is his own child. When they supposed him dead he had merely been transported to Siberia. One glance at his wife and he is positive he is not mistaken.

In the third act, after a series of prolonged and violent scenes with Pinie, the ex-convict, gradually coming to appreciate the situation, agrees not to reveal his identity to the rest of the family. In the fourth act, while the girl recites part of Enoch Arden, the lost husband stares and stares at his wife, tense and rigid—silent but electrified with repressed passion. The effort is too much; he is seized with another agonizing spasm of heart failure. As he sinks back into eternal slumber, still fixedly gazing upon his wife, she recognises him at last. He tumbles forward in his chair; she catches him in her arms; she raises him up; his mouth falls open; audibly, the breath of life issues from his body.

Mrs. Adler was exceedingly convincing as the wife, for she played her role consistently, and seemed to suspect nothing of the tragedy being enacted in her household. Her big scenes, at the culminating moments of the first and fourth acts, were artistically and sympathetically rendered. The two old people, Blume's mother and father, were delightfully characterised by Mr. Graff and Mrs. Wilensky, who, by the combined efforts of their gentle and most natural humor, prevented the atmosphere from acquiring a morbid taint. Mr. Schraga was also capital as the old rabbi in the first act. Mr. Ginsburg and Frances Adler were distinctly less satisfactory as the children; Kesler gave a good account of himself as Pinie.

But Jacob Adler! Such a piece of acting as that is never to be obliterated from the memory; he had the tragic majesty of the character—his face, his voice, his wonderful, hypnotic eyes, his unfathomable depth of passionate comprehension. The man of imagination actually lived, spoke, suffered, hungered for his wife and children, conquered and quelled even the love of a husband and the eager affection of a parent. Adler has the most marvelous hand and wrist of any living American actor. If only he would play Svengali—just once!

On Saturday evening Adler gave a wonderful performance of one of the favorite Yiddish pieces—a four-act drama so indigenous to the Ghetto and familiar to its inhabitants that it has become generally accepted as a standard production. It is called The Jewish King Lear, and was written by Jacob Gordin. The connection with the Shakespearean tragedy of the same name, frankly acknowledged in Gordin's title, consists of a similarity in basic idea. It is even less like King Lear than The Stranger is like the poem of Enoch Arden; and, in the dialogue, the similitude of plot is confessed as openly as in the case of Tennyson's masterpiece. The Jewish King Lear is strictly a Hebrew drama of the present era. Old David Meishele, rich and respected, has three daughters among whom he wishes to divide his wealth. One of them, Tabele, refuses the proffered gift, her whole ambition being to possess a collegiate diploma. The aged father, angry at her perverse humor, divides the property between his two other children—Etele and Gitele. Gitele, who means well, is married to a happy-go-lucky but perfectly honest husband; Etele, who is utterly heartless and truly Shakespearean in her selfishness, is married to a despicable hypocrite. Charif, the hypocrite and miser manages to get all the property into his own hands, and refuses to give Tabele even the money to defray the expenses of her college education. In a tempestuous scene, old David, who wishes to help his child, though he disapproves of her ambition, seizes the keys and declares himself once more master of the house; on second thought, however, he contemptuously tosses the keys back to his unworthy son-in-law and departs from under the shelter of his own roof. In the third act, old David and Lea, his wife, are literally starving. The old servant, who supplies the comedy element, has become a mere tottering skeleton, who eats only in his dreams. Etele and her hypocritical husband live in avaricious luxury, while the rest of the family pleads for bread. When David, blind and famished, begs for food they laugh at him, and ask why it is that an old man should want to do nothing but eat, and eat, and eat. Yet the patriarch is too proud to accept assistance from Tabele, or the professor with whom she is in love. He goes into the street to beg. The fourth act takes place on Tabele's wedding day. The faithful servant leads his master into the house without telling him where they are. The scene which follows is a general reconciliation, including even the perfidious Etele and her more perfidious spouse. The elements of King Lear are clearly manifest.

Adler played with his customary power and dominant sympathy. The scene in which he cast back the keys before the feet of his ungrateful child and her hypocritical husband was an unique display of commingled dignity and overmastering passion. Mrs. Manne was most home-like and pitiful as his feeble and tearful wife; Mrs. Adler, though her part was a short one, gave her best performance of the week as Tabele; Mr. Manne was a bit less convincing as the jovial but inconsequential Moishe, and Miss Kohn, who is a very beautiful young woman, presented a delightfully unassuming Gitele. Mrs. Wilensky, who played the dear old grandmother so charmingly in The Stranger, gave evidence of astonishing versatility in her impersonation of the wicked daughter, and Mr. Shapiro was absolutely "true to the life" as the hypocrite. Mr. Graff made an excellent comedy servant—equally pathetic and laughable. Mr. Ginsburg, as the Teacher, outdid himself.

Jacob Adler's repertoire for the current week includes Uriel Acosta, Broken Hearts and Solomon Kaus, for his farewell on Wednesday evening.

Alhambra—Fra Diavolo.

Auber's romantic opera, Fra Diavolo, was the bill for the second week of the Alhambra Opera company and the performance was praiseworthy. The chorus numbers were as generously applauded as the individual efforts of the principals, and the chorus, which contains many good voices, truly merited that honor.

Hubert Wilke sang the title-role in a manner which made manifest his dramatic conception of the part; his voice was in good condition, but he used it somewhat sparingly. Arthur Wooley and William Wolf, as the two bandits, shared honors with their chieftain. Annie Myers as Zerlina sang commendably and managed the disrobing scene with satisfactory discretion. Carl Hayden gave a very adequate rendition of the part of Lorenzo, captain of the carbineers, and Gertrude Rutledge made an excellent and characteristic Lady Allcash. Other roles were adequately performed by Edward Beck, Martin Cheesman—as Lord Allcash—George C. Ogle, Violet Hackett, Billie Wilson and Clara Graff.

As is customary, the sextette from Lucia was substituted for the finale of the second act. Such favorite chorus numbers as the "Prayer," "Victoria," and "Hail, Blessed Morn," were most pleasing to the audience, which never tires of this favorite opera. This week the programme is a double bill, Mascagni's Cavalleria Rusticana and Gilbert and Sullivan's Pinafore, a combination which could hardly be surpassed for contrast.

At Other Playhouses.

LYRIC.—On Monday evening, June 25, Henry E. Dixey will appear in the one hundred and fifty-third performance of The Man on the Box, at this theatre.

LYCEUM.—Edmund Breese, Richard Bennett, Marguerite St. John, and Walter Allen, who went to London to play their original roles in The Lion and the Mouse, all returned to the cast at this theatre on Monday evening, June 18. The failure of the piece to make a London success certainly must not be attributed to their individual efforts.

KEITH AND PROCTOR'S 125TH STREET.—Leah, the Forsaken, revised by Barry O'Neil, the stage-manager of the house, was a good drawing card, and the business was almost as large as at any time during the regular season. Beatrice Morgan scored in the title-role and good work was done by Paul McAllister as Rudolf, George Howell as Lorenz, William Norton as Father Herman, Robert Cummings as Nathan, and Agnes Scott as Rosel. The olio included Willie Weston and the pictures. This week, The Taming of the Shrew.

PLANS OF MANAGERS.

Joseph Conyers' production of Our New Minister, which opens early in August, has been booked for a long season, and will be seen in the principal cities, including a Southern trip to New Orleans.

Clifton Crawford, the author of "Nancy Brown," and now appearing in Seeing New York on the New York Theatre roof, is to become a "star" under the auspices of Joseph Hart and William A. Brady. Mr. Crawford and Mr. Hart are to furnish book and score for a three-act musical farce to be called A Sign of the Times. Crawford's role will be that of Tenderloin Tower.

Mr. Weiss announces that he intends to feature Virginia Ainsworth in a new musical comedy after the regular season of Sergeant Kitty.

Edward A. Braden has secured the American and European rights to Stanley Dark's new society play, Man and His Angel, which is to have a New York production in the Autumn. The principal male part, that of the intriguing cripple, David Tryne, is to be interpreted by Holbrook Blinn; Frances Ring is to have the leading female role, the eighteen-year-old daughter of a Russian baron.

Brady and Hand have already taken a lease of the New York Theatre roof for another season.

The regular season at the New York Theatre will be inaugurated with The Ham Tree. The Rogers Brothers in Ireland, Mrs. Wiggs of the Cabbage Patch, and Miss Dolly Dollars will follow.

It is reported that Henry Miller is to present Mrs. Sarah Cowell Le Moyne next season in a production of Browning's Pippa Passes. This will be the first professional attempt to present the curious and remarkable drama. Mr. Miller and Mrs. Le Moyne are confident that they can so stage the piece as to assure a commercial success.

B. C. Whitney, whose headquarters are in Detroit, Mich., announces that he will control the new theatre at Ann Arbor, which is to have a seating capacity of 1,000 and will be ready for opening about Jan. 1. Besides Captain Careless, Mr. Whitney will send out next season Piff! Paff! Pouf! Isle of Spice, and The Show Girl. All rehearsals will be held in Detroit, where the productions are being prepared. Mr. Whitney's general staff will remain unchanged.
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DRAMATIC COPYRIGHT.

THE new codification of the copyright laws now under consideration by the House and Senate committees of Congress deals with such a multiplicity of subjects and interests that press attention cannot be focused upon any special class whose work demands protection. Yet the press seems to be arguing generally for those parts of the bill that relate to literary and dramatic copyright as embodying interests that should be protected more effectively than they have been protected heretofore.

"The claim against copyright," says the Philadelphia *Inquirer*, "has always been that the public should be given good literature cheap. On the same basis it might be said that every man should be given a good farm or house cheap by robbing some one else." Gradually the truth that property of the brain is as legitimate as other property is dawning.

It is understood that the interests of American dramatists are being looked after at the hearings now in progress in Congress. The new bill generally is believed to safeguard the interests of dramatists better than the confused series of laws that now exists, although there are details in the new codification against which objection is made. The Rochester *Democrat and Chronicle* calls upon the solons who are considering the measure to make definite in it the provision as to the form in which a copy of a play must be filed for copyright, claiming that typewriting is all-sufficient, and arguing that many dramatists cannot go to the expense of printing their works before copyright or production. The old restrictions have been onerous. Owing to a ruling of the Librarian's office, pending decision by an ultimate court as to whether typewriting is "printing," persons who have wished to insure their copyrights beyond peradventure have gone to the expense of having their plays printed for filing. It is quite desirable that a less costly method be declared lawful, and it is apparent that if the bill now under consideration goes through in its present form this matter will be settled. In the tenth section of the bill it is declared that copyright "registration may be had of works of which copies are not reproduced for sale by the deposit, with claim of copyright, of the title and one complete printed or manuscript copy of such work, if it be a lecture or similar production, or a dramatic or musical composition." This would seem to cover the matter. Later in the section it is said that "the privilege of registration secured herein shall not exempt the copyright proprietor from the requirement of deposit of copies under section 11 herein, where the work is later reproduced in copies for sale." This requirement in section 11, however, does not seem to affect the simple provision that "one complete printed or manuscript copy of such work" is sufficient, where no actual publication in book form is contemplated, and it is not a difficult requirement where such publication afterwards takes place; for it simply provides "that not later than thirty days (but in the case of a periodical not later than ten days) after the publication of the work upon which copyright is claimed, there shall be deposited in the Copyright Office or in the United States mail, addressed to the Register of Copyrights, Washington, District of Columbia, two complete copies of the best edition"; and, of course, if a dramatic or musical composition has but one form or edition, that is the "best." The bill gives many minor details of procedure, mainly adopted from existing law, but the essentials seem to be expressed in the foregoing.

The *Democrat and Chronicle*, noting the restrictions placed upon American dramatists in the matter of protecting their plays in European countries, calls upon Congress to withhold protection for the dramatic works of foreign authors here until equal protection is provided for American authors in foreign countries. Of course, it is desirable that more simple means of protection for American authors should be adopted abroad, but the American dramatist just now is more directly concerned in full protection at home. He is not yet a great factor in the European theatre, and means may be taken hereafter to make easier his introduction abroad. It would be unwise to complicate the pending bill with any international provision, it would seem, at this time.

THE NOVEL AND THE PLAY.

PERSONS expert in argument return again and again to the question as to the relative potencies of the play and the novel, with subordinate notions as to whether a play is or is not literature—provided it is well written—and as to the differing functions of the dramatist and the novelist.

There are those who claim that "literature"—aside from the monumental examples of playwriting produced by the masters—must be in the form of a book, and there are others who will assert that a good play is far better literature than a poor novel.

As to novel writing and playwriting, it is apparent to the most casual student of both that they are differing vocations. While the essence of both play and novel is a "story," the embodiment of the story in a play must absolutely differ from its embodiment in the novel. Nothing more surely illustrates this fact than the occasional ineffective dramatization of a novel that upon reading would seem to possess the elements of drama if those elements could be reduced to the form of a play, or if they had originally found birth in the mind of a dramatist.

Just now there is a discussion the affirmative side of which declares that the drama "is again coming into its own," and that it is bound to crowd the book-made play out of the theatre. It is a fact that during the past two seasons there have been more original dramas than in preceding seasons when the play made from the novel seemed for the time to have usurped the function of the dramatist.

Yet there have been very successful plays made from novels, and no doubt other successful plays will still be made from novels. The dramatist, however, need not fear for his vocation, for he still will be called upon to do the work which the novelist himself—except in very rare cases, which prove the rule—cannot do.

RECEPTION TO PLAYERS.

News comes from London of a reception and dance given in honor of a group of American players. On the evening of June 7 Mr. and Mrs. William Devereux, of 22 Elm Park Road, Chelsea, entertained the members of The Lion and the Mouse company, then playing at the Duke of York's Theatre. In addition to the actors and actresses of this particular company there were also present many other people well known to British and American audiences. Prominent among them were William Crane, Mrs. Frederick Hinton, Beatrice Moreland, Laura Johnson, and Herman Vezin.

PERSONAL

Photo by The Townsle Co., N. Y.

HUGHES.—The above is a likeness of Annie Hughes, who is presenting Bleak House in England, and who will be seen in America next season in a revival of Mr. Hopkinson.

LORIMER.—Wright Lorimer, accompanied by Carl Eckstrom, his leading man, sailed for Norway on Thursday, June 21. Mr. Lorimer will return about the middle of August to begin rehearsals of The Shepherd King, which will inaugurate its fourth season at the Colonial Theatre, Boston, early in September.

KLAUBER.—Adolph Klauber, dramatic critic of the New York *Times*, was married on June 18 to Jane Cowl, also of Manhattan. The ceremony was performed at the home of the bride's father, Riverside Drive and Ninety-fifth Street. Mr. and Mrs. Klauber have gone to Port Eaton, Long Island, where they will pass the Summer months.

REAM.—On Thursday morning, June 14, Probate Judge M. V. Ream, of New Philadelphia, Ohio, correspondent of THE MIRROR, was married to Emma Fletcher, the ceremony being performed by Rev. H. N. Campbell of the Presbyterian Church. On their wedding tour Mr. and Mrs. Ream visited New York, Philadelphia and Atlantic City. Judge Ream had not visited New York before in thirty years, and naturally he noted the marvelous changes in the metropolis in the intervening period.

HERRMANN.—Herrmann the Great sailed for Sydney, Cape Breton, on June 21. He will proceed to Halifax, Montreal and the other principal Canadian cities, where he is to perform during July and August.

GIBSON—ALBERT.—Elsie Albert, daughter of Ernest Albert, the New York scenic artist, was married on last Wednesday evening to Robney Gibson, of Manhattan. The ceremony was performed at the home of the bride's father, in New Rochelle Park.

TRUMP.—John Trump, of the editorial staff of THE MIRROR, is spending his vacation at Columbia, S. C.

JONES.—Henry Arthur Jones is coming to this country in August to supervise the rehearsals of his new play, The Hypocrites.

WILLIAMS.—Hattie Williams, who has been on a vacation in Europe since the closing of The Rollicking Girl, arrived in New York on June 21, aboard the *Teutonic*. She is soon to begin rehearsals for The Little Cherub.

HARNED.—Virginia Harned sailed for England on June 21, in quest of a suitable play for next season.

DIXEY.—Henry E. Dixey and his American company are to appear in The Man on the Box at the Waldorf Theatre, London, in the Autumn.

BREGG.—The Pittsburgh *Gazette* and *Times* have been consolidated under the title of the *Gazette-Times*. Thus a quotation from the writing of Charles M. Bregg, long dramatic editor of the *Gazette*, and holding the same position on the combined journals, last week in THE MIRROR inadvertently was credited to the *Times*. Mr. Bregg, who is one of the soundest critics in the country, last week started for California, Mexico, and a wide range of Western territory for his annual pleasuring and recuperation.

GILMORE.—Paul Gilmore has gone to New England to mingle with the college boys and acquire atmosphere for his new play, At Yale, for next season.

HARWOOD.—Harry Harwood is passing the Summer in Hastings, England. He is under the management of Daniel Frohman for next season.

FROHMAN.—Daniel Frohman and Mrs. Frohman (Margaret Illington) arrived from England on Saturday night, June 23, aboard the *Cedric*. They went to their Summer home in Far Rockaway. Mrs. Frohman is soon to begin rehearsals for His House in Order.

SPONG.—Hilda Spong is to appear next season in a new play entitled Lady Jim, under the management of Walter N. Lawrence.

GUILBERT.—Yvette Guilbert announces that she is to make her debut as a legitimate actress next October, in Brussels, appearing in L'Eau Trouble, a play especially written for her by Edmond Guiraud and Jean de Hinx, of Paris. Her role is that of a woman of forty-five.

CURRENT AMUSEMENTS.

Week ending June 30.

ACADEMY OF MUSIC—Closed June 30.
AERIAL GARDENS—George M. Cohan in The Governor's Son—4th week—21 to 27 times.
ALHAMBRA—Alhambra Opera company in Cavalleria Rusticana and H. M. S. Pinafore.
BELASCO—Blanche Bates in The Girl of the Golden West—23d week—226 to 242 times.
CASINO—The Social Whirl—12th week—90 to 97 times.
KALICH—Hebrew Drama.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
LYCEUM—The Lion and the Mouse—32d week—233 to 239 times.
LYRIC—Henry E. Dixey in The Man on the Box—123 times, plus 5th week—30 to 37 times.
MADISON SQUARE GARDEN—Roller Skating.
MADISON SQ. GARDEN ROOF—Mamselle Champagne—1st week—1 to 6 times.
METROPOLIS ROOF—Commencing June 30—Vaudeville.
NEW YORK—His Honor the Mayor—8th week—33 to 40 times.
PARADISE ROOF—Vaudeville.
PASTOR'S—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Taming the Shrew.
VICTORIA—Vaudeville—matinees.
WEST END—Jacob P. Adler in Repertoire. Closes June 27.
NEW YORK ROOF—Seeing New York—21 to 27 times.

RICHARD LYNE.

Died June 18, 1906.

Somewhere in some strange land beyond the stars
His spirit keeps the tryst it longed for here,
Freed of this body's sad encumbering bars,
Fled to the portal of the unfolding year,
He yet deserves us here on earth below;
"Friends, fellow-men, foes—glad companions all,
I've gained my birthright, at the last ye know,
Dreams are such stuff as came before the Pall,
So dreams come true: mourn not, a golden hue
Is mine, the summit of the last
Green mount of Hope is won. Ah, then
Enfold me in your arms, souls of the past,
For here I rest, past fate, past toil and urge,
Past creed, and awful Time's memorial surge."

JOSEPH LEWIS FRENCH.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

R. R., Rosenbayn, N. J.: 1. Madame Bernhardt played only at the Lyric Theatre, Philadelphia. 2. See notice at the head of this column.

K. I. N., Newton, Mass.: Douglas Jerrold, whose critical essays are justly famous, said of Walter Lacy: "He has great breadth and mellowness of manner, a strong relish and deep feeling for character."

N. S. W., Birmingham: In Manhattan there are forty-four recognized theatres playing legitimate attractions and eighteen important vaudeville houses. There are also many less prominent places of amusement.

I. P. S., Pittsburgh: Ben Hur, dramatized by William Young from the novel by General Lew Wallace, was produced at the Broadway Theatre, New York, on Nov. 29, 1899. The title-role was played by Edward J. Morgan.

H. A. F., Naugatuck, Conn.: A Parlor Match was first seen in New York at Tony Pastor's Theatre on Sept. 22, 1884. McCorker was played by E. E. Evans, Old Hoss by William Hoey, Captain William Kidd by Daniel Hart, and Innocent Kid by Jennie Yeamans.

H. E. P., Spartanburg, S. C.: Ellen Tree, who married Charles Kean in 1842, was a native of South Ireland and was born in December, 1805. Her first appearance was at Covent Garden Theatre as Olivia in a performance of Twelfth Night given for the benefit of her sister.

W. W. T., Syracuse: Dion Boucicault, the youngest son of S. S. Boucicault, was born in Dublin on December 26, 1822, and was educated at the London University. His career as a dramatic author began in March, 1841, with the production of London Assurance at Covent Garden Theatre.

J. P. B., Springfield, Mass.: The first drama performed in Boston is said to have been produced in 1750. So much disturbance was created by the novelty that the Legislature passed a law prohibiting theatrical entertainments as tending to unnecessary expense, the increase of impiety and a contempt for religion.

M. T. J., Manchester: Records prove conclusively that Shakespeare was an actor, and it is thought that he played in some of his own dramas. Tradition has it that he played in such minor roles as Adam in As You Like It, and the Ghost in Hamlet. In this particular Shakespearean data is singularly incomplete.

L. T. K., Dover, N. H.: The original cast of Aristocracy, Bronson Howard's drama, first produced at Palmer's Theatre, New York, on Nov. 13, 1892, included Wilton Lackaye, Viola Allen, Blanche Walsh, Paul Arthur, W. H. Thompson, Helen Tracy, Josephine Hall, S. Miller Kent, William Faversham, Frederic Bond, J. W. Pigott, Bruce McRae, and Henry W. Montgomery.

S. B., Philadelphia: You might call on the resident manager of Keith's Theatre and explain the matter to him. It is possible that he may give you a chance to rehearse the specialty and will tell you whether the act would do for vaudeville or not. From your letter it would seem that you would hardly be able to get dates enough to make it profitable, as the railroad fares for ten people would prove very expensive.

X. Y. Z., Massillon, Ohio: (1) We have no record at hand showing that Queen Fiametta was ever produced in England. (2) There seems to be no definite knowledge as to whether the "stations" in the Roman Catholic churches are survivals of the booths in which the earlier mystery plays were given, though it seems likely to be true. (3) With the qualifications you mention, a woman might make a successful stage manager, provided that she possess also enormous physical endurance, the faculty of governing others and the ability to govern herself.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., June 14 to 21, 1906.

ALL ON A RAINY DAY; OR, CIRCUMSTANTIAL EVIDENCE. By Clara Haenchen.

ANGELUS; a dramatic composition in three acts. By Francis Owen.

BLOT SINISTER; an American play. By H. G. Donnelly.

A DAUGHTER OF THE DESERT; a musical romance. By Otto A. Hauerbach.

DOCTOR'S PRESCRIPTION. By Charles F. Harrison.

THE END OF THE STORY; play in one act. By William Isaac Cohn.

THE GOLDEN WAY; a play of to-day. By Hubert Connelly.

GRANDFATHER COQUENNE. By Cosmo Hamilton.

HOUSE THAT JACK BUILT; a children's operetta in two acts. By Alice C. S. Riley.

IN THE DAYS OF AULD LANG SYNE. By Charles F. Harrison.

LASCA; a comedy-drama. By Violet Dale and Sl U. Collins.

THE LITTLE BOY WITH A PAST; playlet in one act. By William Isaac Cohn.

LITTLE EMIGRANT; OR, MY IRISH MOLLY O! By Charles E. Blaney.

THE LOVE OF A THIEF. By Charles F. Harrison.

BAKER OF BUNE; a political satire in two acts. By F. G. Lanham and F. V. Lanham.

THE BLESSED RUNAWAY; play in one act. By William Isaac Cohn.

MAM'SELLE SOURIRE; opérette en trois actes. Paroles de Maurice de Marsan, musique de Aimé Lachaume.

MAN OUTSIDE. By Hough and Adams.

A MAN'S BROKEN PROMISE; a melodrama in four acts. By Lillian Mortimer.

MASQUERADING GIRL; a musical comedy libretto. By Harry B. Smith.

THE MASTER AND THE MAID. By Milton H. Fahrney.

MODERN JUSTICE; drama in five acts. By Rhoda O. Rebay Reichel.

NARRENGLANZ; ein spielmannsdrama in vier akten von R. Rittner.

THE OLD SHOE; play in one act. By William Isaac Cohn.

PEACOCK ALLEY; OR, YOUR UNCLE DUDLEY; farce-comedy of New York life. By Roy L. McCardell.

QUEEN OF THE MIDNIGHT VOLUNTEERS. By Joseph P. Blake.

ROPE LADDER; a farce by Arthur Steele. By Estelle Bakewell Green.

A SERVANT OF THE PEOPLE. By Jessie Alice Haskins.

SHORN LAMB; a comedy-drama of Western life in four acts. By L. Grattan.

TICKLED TO DEATH. By James Francis Powell.

THE VOICE OF THE PEOPLE; play in one act. By William Isaac Cohn.

THE USHER

Daily newspapers—especially New York daily newspapers—can readily be pardoned for making a certain number of blunders when attempting to treat professional matters in detail. They lack the requisite time to verify many of the statements they print, and, if an actor is unfortunate enough to die at the wrong moment, he can scarcely expect the honor of a complete or correct obituary. This inaccuracy is not the fault of the daily paper.

For instance, it is something of a curiosity to learn that Edmund Lyons, an extremely able Shakespearean actor, played Bottom in the Nat Goodwin revival of A Midsummer Night's Dream. Mr. Lyons had played that part successfully on a previous occasion, and was quite capable of playing it again—had Nat chosen to abdicate in his favor!

In all legitimate seriousness, was any specific technical knowledge necessary to divine who acted Bully Bottom on that particular occasion—in a company bearing the name of a comedy "star?" It so happens that Mr. Lyons assumed the role of Quince—and assumed it admirably.

But little errors of that sort, and more noticeable mistakes on more vital subjects, sink into insignificance, from a humorous point of view, beside a remark that has crept into several of the reviews published about the performances of Jacob Adler's Yiddish company now playing at the West End Theatre. Naturally it is impossible for an outsider to know who wrote the articles; and it may well be that the authors were "improvised" critics, who would indignantly plead not guilty to any charge of ever having been unduly familiar with a theatrical subject. Several of these articles have, in conventional and judicious phrase, praised the performances, even while condoning the fact that the actors had to be so continually prompted! One kindly writer said that he had a single suggestion to make; that he thought the actors should commit their lines more carefully!

How is it these astute gentlemen failed to notice that all the performers were prompted all the time? Why weren't they familiar with the convention of a performance they pretended to criticise? If they didn't already know it, why hadn't they the common sense to discover that, in a Yiddish performance—as in many Italian and South European productions—the prompter is almost as indispensable as the leading man?

It would be a great pity, were it not so ludicrous, to think that a whole company, including such accomplished performers as Mr. and Mrs. Adler, should be accused individually and collectively of "bad study." For the benefit of the men who wrote those sagacious commentaries and for the vindication of the players whose acting they unjustly depreciated the foregoing explanation has been given; in no spirit of hostility toward the daily press, vindictive or otherwise. The Yiddish prompter, be it understood, recites the entire text in a husky voice clearly audible from the front rows of the orchestra, always keeping just a few words in advance of the actors, who, so to speak, follow in his wake. After witnessing a number of these performance one becomes as habituated to this method of procedure as the players themselves.

Chadfield H. Smith and Mrs. Smith arrived in New York last week from San Francisco, and naturally they talk eloquently on the recent disaster there and the needs that still exist, particularly as to players.

Mr. Smith bears a letter from George Osbourne indorsing him and setting forth the conditions of actors on the coast, and particularly in San Francisco. Although the responses on the part of the dramatic profession throughout the country in behalf of all sufferers from the earthquake and fire have been remarkably generous, it seems that the efforts made especially for the relief of members of the profession in need have not carried directly in many cases, money raised by performances and otherwise having been forwarded to the general relief fund in many instances, and used—no doubt judiciously—for that purpose, leaving members of the profession in most cases as poorly off as though no effort had been made in their behalf. Methods of distribution alone are to be blamed for this, for there can be no doubt whatever of the generosity of the results of combined effort on the part of players and managers for the benefit of their suffering brethren.

Most actors suffered the total loss of both wardrobe and wearing apparel, and what is now needed in San Francisco is stage wardrobe, to enable players to accept and fulfill engagements. Although this appeal is apparently late, it is bona fide, and the necessity is sharp and unmistakable. There were announcements in San Francisco, from various sources, that carloads of wardrobe had been shipped for the relief of actors in this emergency, but Mr. Osbourne writes that up to the date of his letter, June 19, but a single trunkful of wardrobe had arrived directly to those who could make it available. "Send your best manager's things," he appeals, "or any that can be spared. Men and women now playing 'double' their clothes—the only way. The need is really pressing."

Up to date but $4,000 in cash has been received at San Francisco exclusively for actors; and thus it may be seen that large amounts realized and intended for their use have been directed to general relief. As to the need for wardrobe, it seems to be one that many players in the East should willingly respond to.

Under the heading, "Contracts While You Wait," a writer who desires to convey the impression that the Theatrical Trust booking agency is a wonderful thing gives an instance of an "attraction" being booked for next season's tour in half an hour.

Truly that is apparently a wonderful performance, if you do not understand the simple "system" of the bookers.

It is as easy to lay out routes as it is to pick cherries, and no doubt the person who actually does this in the booking office does not receive a compensation much greater than that of a cherry picker.

But what is there in the arrangement that protects the company booked from frequent and unexpected changes of route?

Such changes in the past have been quick and kaleidoscopic, to the sorrow of victims who have been shoved aside or made to "turn backward," or jumped over magnificent distances to suit ulterior purposes.

It is all as simple as a game of checkers, but not always as entertaining to the victims.

ANOTHER THEATRICAL COMBINE.

On Friday afternoon, June 22, a number of the managers affiliated with the Theatrical Syndicate, held a meeting in the business offices of the Savoy Theatre, New York, to complete the formation of a new corporation, The Interstate Amusement Company.

The new concern, which has a paid up capital of a quarter of a million dollars, is organized for "the producing of musical and dramatic works of American and foreign authors." Frank McKee was elected president; William A. Brady, vice-president; Joseph Brooks, secretary; and William Harris treasurer. The board of directors, appointed to serve for one year, included Messrs. McKee, Brooks, Harris, Brady, Sam H. Harris, Al. Hayman, Henry W. Savage, A. L. Erlanger and Kenneth McLaren. The executive committee of five is composed of Al. Hayman, chairman; William Harris, William A. Brady, A. L. Erlanger and Frank McKee.

It is supposed that the new corporation will devote itself mainly to the producing of extravaganzas and other pieces requiring large financial support, in order to divide the risk of possible losses and to prevent the chance of playing conflicting dates. Among the prominent stockholders are said to be A. W. Dingwall, Charles Frohman, William Harris, W. H. Rapley, Alexander Lichenstein, Isaac B. Rich, A. F. Harts, C. E. Ford, G. A. Spaulding, J. F. Zimmerman, Rainforth and Havlin, Harry J. Power, Al. Hayman, Marc Klaw, A. L. Erlanger, Frank McKee, Joseph Brooks, George M. Cohan, Sam H. Harris, Henry W. Savage, Sam F. Nixon, W. A. Brady and B. C. Whitney.

A POSTER ORDINANCE.

On June 19 the Board of Aldermen of New York City unanimously passed a radical ordinance against an indiscriminate display of posters and advertisements, the order being introduced by Borough President Coler. Ten to one hundred dollars' fines, or imprisonment for ten days, or both, are the penalties provided for a violation of the rule. The Coler resolution rescinded the ordinance of October 17, 1905, passed through the efforts of Alderman Sullivan. The new law reads:

No person shall put, paste, print, nail, maintain or display upon any billboard, fence, building, frame or structure and in any manner expose to public view as an advertisement of any show, play or performance any indecent print or any picture or cut tending to represent the doing of any criminal act . . . tending to deprave the morals of individuals or shocking to the sense of decency, or tending to incite the mind to acts of immorality or crime, or to familiarize and accustom the minds of young persons with the same.

BANQUET TO GEORGE S. LUCAS.

On Tuesday evening, June 19, a banquet was held at the Crown Hotel, Schenectady, to celebrate the forty-third birthday of George S. Lucas, manager of the Charles Gibney company, appearing at the Mohawk Theatre. Mr. Gibney gave an interesting talk on "The Theatrical Profession," showing the opportunities for talented actors, and Thomas V. Emory discussed "Stock Work in Schenectady," telling a number of humorous incidents that have recently happened in the company. Those who attended the festivities were Mr. and Mrs. George S. Lucas, Charles Gibney, William E. Bonney, Ethel Wright, Leila Hill, Maud Warrilow, Helen Campbell, Miss De Castro, Mr. and Mrs. Ackerman Gill, Edmond Carroll, Thomas V. Emory and John M. Byrnes.

ELLEN TERRY THANKS AMERICANS.

Ellen Terry, whose great jubilee celebration has recently been the centre of popular and theatrical interest in London, sent the following cable despatch to Joseph H. Choate, who has been prominent in securing American subscriptions to the Jubilee Fund:

DEAR MR. CHOATE: Before this happy day is over I must thank you and my friends in America for all your sweet remembrances of my stage jubilee. Thanks and ever thanks.

ELLEN TERRY.

MANTELL'S PLANS.

Robert Mantell is reported to have under consideration a production of the Mounet Sully Oedipus and an acting vision of Ibsen's Brand, which has never been professionally staged in America.

HERE AND THERE.

Jacob Shubert, Returned from Abroad, Differentiates Theatrical Matters.

Jacob Shubert, though he has just returned from a six weeks' trip abroad—not a pleasure excursion by any means—is never too much occupied to meet the interviewer, when theatrical business is the subject under discussion. A MIRROR representative thought he had never seen Mr. Shubert looking more aggressively successful, albeit he has a habit of seeming to be no relative of the under dog.

"What game did you capture abroad?" demanded the man with the interminable questions.

"Most of that has already been published," replied Mr. Shubert. "The list given in your last issue was perfectly correct and almost complete. I arranged for Lena Ashwell to come to America with the Schulamite, the great European success, for a tour of twenty weeks. Sothern and Marlowe, you know, are to play a season in London this coming year. I procured the American rights to Lady Madcap in London, and in Paris I made arrangements for the American productions of Maurice Donnay's Parasitre and Sardou's La Piste. The Orchid is also my possession. Everybody knows about that comic opera and how it is now running in Paris."

"And now I want to ask you a question that I have recently put to various other people prominent in the theatrical world: Do you feel that the English public is prejudiced against American plays and productions?"

"I don't believe there's any prejudice whatsoever. They don't like our way of pronouncing the English language and they don't understand a good many of our ideas. There certainly is no unfairness on the part of the papers. They spoke very well both of Shore Acres and The Lion and the Mouse, even if the pieces didn't catch on with the public. Of course Shore Acres was localized and the scene laid in Cornwall; but no kind of a farmer has any particular meaning for a West End London audience. I think the main trouble with the Lion and the Mouse was that vast fortunes are so common in England they find nothing particularly interesting in a multimillionaire. You see, the subject matter wasn't of the right sort to attract attention."

"Do you agree with those people who say that, in England, the legitimate drama is being practically driven out by the popularity of comic opera?"

"The favorite actors seem to succeed well enough when they get the right kind of a piece. The plays that the public once takes a fancy to average much longer runs than in New York. I think the English market is much better for little comedies and a certain class of drama. They aren't fond of picturesque and melodramatic plays such as those that are having a particular vogue in the United States. Drawing-room plays are what they want—such as the big successes of Pinero, Jones and Sutro."

"Are the British managers opposed to American productions?"

"Yes, to a degree. They are more or less frightened by what they call the 'American invasion.' But that doesn't affect the general public, which doesn't care the least bit about either author or manager. The simple truth of the matter is that a different variety of play is in demand. We have to rewrite even the English musical pieces that we bring to this country. Americans don't understand the English point of view any more than the English people understand American ideas. The Earl and the Girl and The Chinese Honeymoon were both of them made over for American production."

"What do you think of the American player in England or the English player in America?"

"I don't believe in a mixed cast, above all things. As a rule it may be better to make a straight English production in London—as we have done at the Waldorf Theatre—and a straight American one in this country. Abroad they object to what they call the 'twang' of American performers and here we object to Anglicisms. Lena Ashwell is an exception; she has made a tremendous hit and is obviously the actress for the role. But she's coming here with her entire London company. There won't be any mixture of pronunciations and styles of acting."

"How long were you in Paris and what do you think of the French pieces?"

"I was in Paris one week. Of course most of the Parisian pieces are pretty bad morally, according to our way of looking at things. In fact, most all of them have something—something the matter with them. But they don't shock the Frenchmen. It's just a condition of society. The public passes them by as a matter of course, and, after a little while, you begin to have the same feeling. The language is so different, anyhow. Things are handled so delicately that they don't sound offensive. If you translate them into plain, direct English they're brutal, vulgar, altogether impossible. Paraitre is perfectly moral, however, and a most trenchant satire against a state of society in which everyone is absorbed only in 'keeping up appearances.' La Piste, the Sardou play, is not one of the melodramatic works the public generally associates with his name nowadays. It's a comedy, a delightful comedy, in which Madame Rejane appeared to great advantage. Maurice Donnay, who wrote Paraitre, is really the Pinero of France."

"Did you visit Berlin?"

"No. I didn't get either to Berlin or Vienna, and I wanted to very much. However, I'm going to leave again in September. In the future I shall spend a large portion of my time in Europe."

As the interviewer was about to leave, Mr. Shubert suddenly reverted to the subject of English and American plays. "The difficulty is just this," he said: "The two nations don't understand the same kind of humor. At a comedy in London an actor, speaking of a woman, said 'She's a bit of a thing!' I couldn't see anything funny in that. But the audience went into convulsions of laughter."

THE GIBSON GIRL.

The jury in London has decided that a "Gibson girl," though she speaks only two lines in a musical comedy, is an actress, and that consequently her engagement is for the run of the piece. Under this decision Carrie Thomas recovers from Gath and Frohman, who dismissed her.

AS YOU LIKE IT AT WESTPOINT.

On Wednesday, June 27, the Ben Greet Company is to give a performance of As You Like It at West Point. Previous to its departure from London the company is to give a series of plays at the New York University campus, on July 2 and 3.

PAULINE HALL IN AN ACCIDENT.

Pauline Hall had her leg broken and was otherwise badly bruised in a runaway accident at Yonkers, N. Y., Wednesday, June 20. Her sister, Miss A. Hall, was also injured, but her daughter and a girl friend escaped by jumping just before the carriage struck a telephone pole.

Miss Hall is the owner of a team of Shetland ponies, which she frequently drives from her home at Caryl to Yonkers. While going over the crest of the hill near Mosholu, one of the traces broke, frightening the ponies and causing them to run away. Near the Mosholu Hotel they ran into a telephone pole and Miss Hall and her sister were thrown to the ground.

Two men in an automobile came along a few moments after the accident and took the women home.

THE STUYVESANT THEATRE.

On Friday, June 22, it was formally announced that New York is to have another Independent theatre. The fact that Mr. Bimberg had purchased property on Forty-fourth Street for the purpose of there erecting a new playhouse had been made public a week before. The regular announcement is made from the offices of the Belasco Theatre:

"Contracts were signed yesterday whereby M. R. Bimberg, general contractor, is to construct for Mr. Belasco a theatre built from plans made by George Keister, architect.

"This theatre will be a home for the Independent plays. The need of an additional Independent theatre has been impressed upon Mr. Belasco for the past season; furthermore, the engagement of prominent foreign artists and new attractions coming under his own direction have made this theatre a necessity.

"In the new theatre everything will represent the Belasco idea of comfort, artistic decoration and stage devices. Every convenience, safety-arrangement and improvement that modern building construction has made possible have been promised.

"The new theatre, which will be located on Forty-fourth Street, between Broadway and Sixth Avenue, will be the first to be erected under the new building laws. In fact, there will be even more precaution taken for fire safety and comfort than the exacting new regulations demand. The electrical and mechanical devices will be the latest. A new and scientifically approved method of ventilation will be installed, especially devised for hot weather. Summer performances can be given under the most comfortable circumstances. There will be a double stage, which will greatly facilitate the handling of the heaviest and lightest productions. The new playhouse will be completed early in September, 1907, and will probably be called the Stuyvesant. The Belasco, on Forty-second street, will continue to be conducted according to its present policy."

Now that the Independents control so large a portion of the really first-class attractions they must have even more liberal equipments for offering their presentations. The Stuyvesant is not to be on a pretentious scale; it is to seat the very modest number of fourteen hundred. The building is to be exceptionally broad, and there will be only fifteen rows of seats in the orchestra. Here again Mr. Belasco has shown combined business discretion and artistic good taste. The theatre of moderate proportions is much more serviceable from the producer's point of view than some of the glorified barns which line the Rialto. In such a house as the Stuyvesant a drama can be better rendered, and the audience is assured a better opportunity for appreciating the work of the performers.

BLANEY'S BROOKLYN HOUSE.

Blaney's New Theatre in Brooklyn, formerly the Amphion, is to be opened the first week of August, with a presentation of Across the Pacific. The playhouse is now being thoroughly renovated and equipped with all modern improvements and safeguards, including a system of automatic sprinklers for use in case of fire. The house is to be run at "popular" prices, seats averaging in expense from 15 to 75 cents. Matinees are to be given on Monday, Wednesday, Friday and Saturday. The executive staff for Mr. Blaney includes M. S. Schlesinger, of Blaney's Philadelphia house, as manager, assisted by James J. Williams; Jo Cone, for four years manager of The Sign of the Cross, is to act as treasurer. The second attraction at the remodeled play house, following Across the Pacific, will be The Devil's Auction.

ENGAGEMENTS.

Nellie Russell, for The Dairy Farm next season.

Sidney L. Mason, by Mittenthal Brothers for The House of Mystery.

Corliss Giles, Rodgers Barker, and Helen Guerney, for Louis Miller's production of Carolina.

Virginia Ainsworth has signed with Manager Weis to appear next season as the prima donna in Sergeant Kitty. Several new songs will be interpolated.

Charles Dox has signed with Charles Dillingham.

G. Carlton Bonnes, for three years with Sara McDowal, to play the juvenile role in Adrift in New York.

TELEGRAPHIC NEWS

CHICAGO.

The Alcayde—Nellie Stewart—The Clansman—Chicago Opera House—New Theatre.

(Special to The Mirror.)

CHICAGO, June 25.

Told in the Hills, a play made from Marah Ellis Ryan's story of the same name, was produced last night at Powers's Theatre. The dramatization is the work of the author and McPherson Turnbull. Edwin Arden played Jack Genesee, hero of the play, and Mabel Roebuck had the leading woman character.

The parks having had their inning for two weeks, the theatres have now had theirs for an equal period, with cool weather in their favor, and the interesting question now is; which is the sample of what the Summer is going to bring forth?

James K. Hackett's debut in Chicago as a comic opera manager and producer was a very good beginning. The Alcayde, virtually produced at the Grand Opera House last Sunday night, was a quick success—one of those in-growing hits that produce increasing pleasure instead of pain, and increasing attendance. Frederick Barry, with his score, should have the chief credit; then come Mr. Hackett and Julian Mitchell, with their company and staging. Mr. George Stephens, with his book, helped some. The critics all wrote reviews which the management could read with that delicious, ticklish feeling caused by a sudden attack of success, after painstaking and worthy effort to please. There are about a dozen hits in the production and one of them, the serenade solo sung by Eugene Cowles, is the most beautiful number of any recent new production here. The inspiration of the composer is fully voiced with the wholly admirable rendition which Mr. Cowles gives the song. He could repeat it indefinitely, but Tuesday night he held up his hand and excused himself after the third rendition. Whenever Mr. Cowles desires to reach the hearts of his audience to a certainty, he can rely on the serenade from The Alcayde. The trio, Andalusian Lady, is especially fine, and The Moonlight Quadrille, with its feature of animals, a bear, rabbit, goose and fox, is full of quaint humor, with a fantastic effect that is in welcome contrast to the ordinary low comedy stuff. In this particular number Julian Mitchell's graceful skill is apparent. In the first act, the rollicking "Luddy-fuddy" is the hit with the Spider and the Fly, as sung by Thomas Seabrooke, and Hearts' Highway, as sung by Ivy Clyde, and Richie Ling following close in popularity. Mr. Barry has been complimented for other parts of the score. Mr. Seabrooke as the Grand Inquisitor was generally successful, but he was so much better in the good things handed to him by author and composer (Spider and Fly and Studious Naturalist) than he was in the trimmings, apparently his own, that he did not seem to be in the same class with himself. His Chinese Honeymoon walk was used very discreetly. Van Rensselaer Wheeler acts and sings Carlos to everybody's liking, making him one of the best of comic opera gypsies. His singing of "Luddy-fuddy" is one of the causes of its immediate success. Richie Ling as the tenor Alcayde is graceful, ingratiating and vocally excellent. Ivy Clyde as Florita, prima donna role, proved a refreshing surprise and has received bouquets of praise epithets from the press as well as unmistakable evidences of favor from the audiences. William Schuster, in place of William Burress, as the embonpointed Prince of Fez, is another instance of the good judgment shown in casting the opera. In appearance, voice and manner Mr. Burress fulfills the requirements of the imposing part. The slim, brown and freakish Kazooka is well done by Alice Hageman; Eddie Heron is popular as Mocha, satellite of the Inquisitor, a comedy part; Joe Schrode does the bear with notable thoroughness and excellent comedy effect. The cast includes Winifred Florence as Gitana, Mabella Baker as Belladonna, Kathryn Zandia as the old crone, Fred. A. Sullivan, Jos. D. Miller, Arthur Hull, Frank Wyatt, Ida Doerge, Martha Edmond and F. A. Sullivan. The chorus, kept respectfully in subjection, is unusually handsome and shows evidence of Mitchell art and training. The story, which is rather old fashioned but sufficient, is chiefly a complication of a bethrothal and gypsy romance, involving certain persons in Seville and Morocco. The first act setting is a square in Seville; the second a mountain camp of the gypsies.

The Clansman has been turning people away at McVicker's, with long box-office lines reaching up and down the sidewalk. The crowds are intensely interested even to the degree of hisses. The play is a good melodrama, acted smoothly and adequately. Joseph Wheelock's Dr. Cameron is a fine figure and M. J. Jordan's Stoneman is well done. Franklin Ritchie's Ben Cameron is generally strong and satisfying and Murry Woods cleverly makes Gov. Schrimp all his name indicates. James J. Ryan's Gen. Forrest is lifelike and convincing and Aileen Goodwin's heroine properly sweet and appealing. The comedy of John B. Hymer as the Sheriff, Theodore Kerwald as Nelse, and Mrs. Charles G. Craig as Eve was entirely successful. The company for this production includes Samuel Hyams, Charles Johnson, George B. Jackson, A. H. Symmons, Franklin Ayling, Joseph Woodburn, Nellie Claire, Ruth Hart, Virginia Dare, Alberta Lee, Austin Webb, Charles Murphy, J. H. Miller.

Nellie Stewart, who opened an engagement at the Chicago Opera House last Monday night, under the direction of George Musgrove and supported by his Australian company, was cordially received by the large audience. Numerous boo-ee yells were heard from a group of Australians down front. Miss Stewart chose Sweet Nell of Old Drury for her debut here and though the part offered her many opportunities, Paul Kester's dramatization seemed too stilted and slow a vehicle for so bright a star. She showed familiarity with all the conventional business, and ability to do better under more favorable circumstances. Miss Stewart is a beauty, but she marred her appearance with a rosebud mouth and other details of makeup beyond which, into the stage-world of a more clever combination of art and naturalness, players of the upper class in this country have advanced. In the support the King of Harcourt Beatty and the Capt. Clavering of Leopold Stach were most satisfactory. Albert Gran's Jeffreys was strong, but of the old school. The women of the company have been praised for their voices and enunciation. In the staging of the play Mr. Musgrove reached modern American excellence and in the detail of the incidental music he exceeded it. This music, including an overture and gavotte, well deserves especial praise.

The run of The Student King at The Studebaker will close on next Saturday night.

Alice Millais of Frank Daniels's company is home for her vacation.

Will Raynor and Harry Scott are meeting with welcomes from managers in booking The Fast Mail. They have leased it from Mr. Carter for two years, and will start it on its tour on July 29, at Hammond. Mr. Scott, who has been general manager with W. F. Mann for several seasons, will resign and go ahead of The Fast Mail. Mr. Raynor, who has been in Lincoln Carter's official family for several seasons, will be with the attraction as manager.

The use of The People's Theatre has been donated by Wingfield, Rowland and Clifford for the performance of What Happened to Jones, by members of Our Lady of Sorrows church.

Earl Stirling, who was with the Vaughan-Glaser stock in Detroit, is back with a cheerful story of the success of the short season.

Clay Clement has received some priceless photographs from Editor L. D. Smith of the Austin (Texas) *Current Issue*, for use in staging the forthcoming production of Sam Houston. A force of men is now at work on the Auditorium stage preparing the scenery, and a small army of friends of Mr. Clement, in the South, are gathering data and "props" that money could not buy.

Thomas C. Leary, of The Tenderfoot staff, has gone to Wisconsin for a vacation.

Al. Parks, formerly dramatic editor of the New York *Mercury* and an old-time manager, observed his 79th birthday in this city last week with an attempt to destroy the most dramatic and effective piece of business in the historical drama of Chicago. He met John B. Jeffreys, the show printer of other days, and former publisher of the Chicago *Journal*, and somehow between them they succeeded in convincing themselves that Mrs. O'Leary's cow didn't kick over a lamp and start the great fire. The story, I am told, was pure fiction by a bright Irish reporter on the *Journal*, who had to write something about the conflagration soon after it began to sweep the city, and write it quickly.

Only 127,821 people visited Riverview Park, Northwest side, a week ago Sunday.

Business Manager Samuel Gerson of the New Theatre became a benedict last week. His bride was Miss Rose Noel of this city. Mr. and Mrs. Gerson have gone to the seashore for the summer.

The Reward, a one-act play, was produced at the Columbus yesterday. Note of the performance will be made next week.

Joseph H. Dillon of The Alcayde staff is stepping with a heavier tread than when he arrived ahead. He not only entered the city but captured it. Mr. Dillon lately has been both general and staff in front, and fully equal to it.

The directors of the New Theatre have elected Arthur Aldis president, Arthur Bissell vice-president, Preston Gibson, Hobart Chatfield Chatfield-Taylor and others on the executive committee.

Carl D. McCullough, who has been doing imitations in vaudeville, is playing his new musical comedy sketch, Tact, this week, near Chicago. It will be seen here later. His company includes Belle Cooke and Paul McCarthy besides himself.

Next Thursday will be observed at the Garrick as the annual regatta day of Harvard, and, following the boat race in the East, Brown of Harvard will be given with extra demonstrations in the evening.

W. F. Mann's new production, The Cow Puncher, by Hal Reid, will open its season at the Academy, Chicago, on August 19. The company will include John Preston, Frederick Backus, L. Rufus Hill, the Transatlantic Comedy Four Quartette, Louis Ramsdell, Louis Carter and Virginia Westbrook. Mr. Mann will carry a carload of scenery, which is now being painted here.

Manager Herbert Duce of the Garrick is reaping the harvest of his recent general announcement that Dave Warfield and Blanche Bates were booked at the Garrick. They will not come until next season, but people insist on depositing money for seats now and being "booked" for the first pick when the sale does begin.

Bertha Kalich, Mrs. Patrick Campbell, Sothern and Marlowe, Virginia Harned, Henry Dixey, De Wolf Hopper—this is a list to conjure with, and it should place the Independents as prosperously as it does creditably before the Chicago public. Add Warfield, Blanche Bates, a new De Koven opera, The Social Whirl, The Tourists and others of the first class and the real character and extent of The Garrick bookings begin to appear.

James Hutton was back in his old home town last week, en route from wild beasts to high "c's." It is understood that Mr. Hutton became tired of opera and longed to get under canvas. His wish was gratified with a circus engagement in the West, but he soon got enough. So it happened he passed through Chicago returning from wild animals to Savage music.

The Studebaker will be dark for a few weeks following the close of the run of the Student King. The time will be used to overhaul and redecorate the playhouse.

The information is from an entirely trustworthy source that the Chicago Opera House will be a stock theatre next season with David H. Hunt, formerly manager of The Pike Opera House, Cincinnati, as manager. Mr. Hunt is now in New York engaging a company. A strictly first class stock is promised, presenting the best modern plays at popular prices. The season will open in September. Mr. Hunt will have full charge of the selection of the company. There have been many rumors about the Chicago Opera House next season, making it a vaudeville and combination house.

Manager Will Kilroy of Kilroy and Britton attractions announces the following engagements for his companies next season: For the Cowboy Girl, Eastern: Julia Rowland (title-role), Florence d'Ollier, Anna Humphreys, Alma Loraine, Blanche Humphreys, Laura Edwards, M. Caroline Pearse, May Mitchell, Estelle Bartlett, Violet Wood, Frederick V. Mershon, Charles E. Braman, Geo. M. Fee, Ray Raymond, Leslie Bates, Fred. Walters, Fred. Guillard, M. H. Miller, Theo. Eggert, Bud Snyder, Will Gardner, (agent), Burt Jacobi (manager), opens August 5. For The Cowboy Girl, Western: Madie De Long (title-role), Anna Gardner, Agnes Clarke, Ruby Reynolds, Myrtle Huntington, Marie Huntington, May Carlton, Abbey Gilfoil, Teresa Moyer, Percy A. Barlow, Carlon Ackart, Dan A. Anderson, Burt Crowell, O. D. Carlyle, Jesse G. M. Glick, Eddie Carroll, George J. Riddell (agent), Ed. R. Whelan (manager), opens August 5. For the Aristocratic Tramp: Gypsy May Ward, Le Moyne Sisters, Robert J. Bliz, P. A. Akey, Thos. Mann, L. G. Lamborne, J. Lindsay Aton (agent), A. S. E. Lester, (manager), opens September 2.

The Land of Nod will follow Nellie Stewart at the Chicago Opera House, for an indefinite run.

Two (per)versions of Sapho, at the Bijou and The Columbus, were played last week. The Columbus production was dignified by the excellent performance of Anne Sutherland in the title-role. In the last act especially her accomplishments and ability prevailed over adverse surroundings, including the scenery. John T. Nicholson, as Flamant, in this act was praiseworthy and in the picture with Miss Sutherland's Sapho.

One good turnaway deserves another and William Roche, as manager of the Bijou, after selling out for the matinee of Selma Herman in Sapho on Friday, sold out again at night. Miss Herman gave an effective rendition of Sapho. Rodney Ranous looked well as Jean, but not at all poetic; in fact, there was no evidence of temperament. Jack Ward Kett played Cousin rather conventionally, but made it exceedingly popular. The stage settings were notably good and complete.

The bills this week are: Grand Opera House, The Alcayde; the Garrick, Brown of Harvard; Studebaker, The Student King; Colonial, Forty-five Minutes From Broadway; Chicago Opera House, Nellie Stewart in Sweet Nell; Illinois, The Lion and The Mouse; Powers, As Told in The Hills; McVickers, The Clansman; Great Northern, Williams and Walker; Columbus, Anne Sutherland in Under Two Flags, and a curtain raiser, The Reward; Bijou, Selma Herman stock in Queen of Highway.

OTIS COLBURN.

BOSTON.

John Craig's Stock Company Opens—The Tourists to Remain—Gossip.

(Special to The Mirror.)

BOSTON, June 25.

John Craig's Summer company, which opens at the Globe to-night, gives Boston a hot weather novelty, as the organization is a decidedly strong one and opens with every omen of success. Mr. Craig has always been a prime favorite here, both at the Castle Square and the Empire, where he remained until the stock season ended. Now he makes his bow as an actor-manager, and he proves his ability by selecting an organization which includes such Boston favorites as Thomas MacLarnie, James L. Seeley, William Humphrey, William Hievarta, Frederic Sullivan, Kenric Hall, Joseph Sullivan, Arthur Butler, William Mason, Mary Young, Mary Sanders, Kate Ryan, Jennie Kendrick, Cordelia Macdonald, and Ethel Daggett. For an opening bill he chose The Middleman, in which he repeated his former successes in Mr. Willard's old character. The play was well acted throughout, and the large audience demonstrated that the novelty of the stock company at the Globe would meet with popular approval. The second play to be given is A Night Off.

The opera company at the Castle Square gives a second trial of the grand repertoire and presents Carmen this week with every indication of the enormous popularity which has continued all the season. Claudia Albright plays the title-role and appears to much better advantage then she did in The Chimes of Normandy last week. Harry Luckstone, who became an instant favorite, wins another success as the Toreador. Two new members who make their first appearance with the organization this week are Mary Carrington as Michaela, and Harry Davies.

The Tourists did not leave Boston after all. Their last week was announced at the Majestic, but two days before the close of that period arrangements were completed, so that the house would stay open for a longer time, and therefore the presentation in New York has been deferred for an indefinite period. It is not understood that any effort will be made to make this an all Summer run, but no limit to the engagement is in sight.

Richard Carle, however, is positive in his statements that the present week is the last one of his engagement at the Colonial with The Mayor of Tokio, and then the house will be closed for the hot weather, to be reopened on Labor Day. The success of The Mayor of Tokio continues, and the universal verdict seems to be that the cast, as at present constituted, is the best that the piece has ever had in his city. This is the fifty-sixth consecutive week of the opera.

Harry Bulger and The Man from Now enter upon the second week of their stay at the Tremont to-night, and at that house it seems to be the general impression that the piece will hold the stage until August, when it goes to New York for an indefinite run. One of the favorites of the company supporting Mr. Bulger is Hattie Arnold, who makes much of her character, and adds to the popularity that she has always had in this city.

At the Bowdoin Square the members of the stock company brave the possibilities of hot weather and wrestle with the sorrows of East Lynne. The cast brings out all the favorites of the company in the old time favorite, and Charlotte Hunt again demonstrates her versatility in the dual character of the heroine. For so young a leading woman to sink her identity in the scenes as Madame Vine is quite remarkable, and this is one of the most artistic things that she has given here.

There seems to be a possibility that Lillian Lawrence may come to Boston for one or two special productions with John Craig's Summer Stock company at the Globe. That would be a combination that would make a sensation with the stock company devotees of this city, and already many telegrams from theatregoers have been sent to Miss Lawrence urging her to return.

Vincent T. Fetherston, treasurer of the Hollis, and his wife have gone to Boothbay, Maine, for the Summer.

Julia Sanderson, who is being featured in The Tourists, has taken a cottage at Winthrop Beach for the remainder of the season at the Majestic.

Clara Lane and J. K. Murray, who had been booked for special engagements which they could not cancel, have been out of the cast at the Castle Square for a fortnight, but the engagements are filled now and the pair will return next week, when the bill will be Cavalleria Rusticana and Pinafore.

It is now expected that Lindsay Morrison will select a site on Tremont Street, not far from Hollis, for the new playhouse which is planned to be erected as a home for his stock company.

Henry W. Savage, who is now in Europe, is having a series of novel moving pictures of French acrobats made for interpolation in The Man from Now at the Tremont.

Kate Ryan, who was one of the favorites of the old stock company at the Boston Museum, had a great reception when she appeared at the Globe with John Craig's company to-night.

It is interesting to note that at the Castle Square they call the musical organization "The Stock Opera company." By the terms of the arrangement made years ago with Henry W. Savage, the rights to the name "Castle Square Opera company" belong to him, notwithstanding the fact that he has nothing whatever now to do with the house.

There was a bit of anxiety last week when the yacht Nahel was reported missing, as George Warren, the guardian of Ah Yo Sow was in the party, but it turned up all right without accident.

The second and last performance of Agamemnon in the Harvard Stadium, was much more successful than the first one was and with fair weather the tragedy of Aeschylus was given with splendid effectiveness.

Miriam O'Leary Collins, who was before marriage the soubrette at the old Boston Museum, has gone to Kennebunkport, Maine, for the season.

Lotta's exceptions have been sustained in the suit brought against her by John J. Cadigan, the real estate man, for alleged commissions claimed to be due on leasing Hotel Reynolds. The final verdict was $2,762, but this is a test and the case now goes back for its fifth trial. This is becoming one of the celebrated cases in the Boston courts.

Josephine Preston Peabody, the Cambridge authoress, whose Saxon tragedy, The Wings, was produced at one of the Colonial matinees last season, was married last week to Prof. Lionel S. Marks of the Lawrence Scientific School. The ceremony was performed in Appleton Chapel.

George W. Magee of the Grand Opera House returned to town Friday from a trip to Maine, looking brown as a berry. He left the next day for New London, where he was to start on a fishing trip in some of the Connecticut lakes.

Fred. Wright, manager of York State Folks and several other pieces, is in town with Mrs. Wright. They are making their home at the Adams House preparatory to going down to Peak's Island for a few weeks' rest. Mr. Wright states that the season of York State Folks has been by far the most profitable since the play started.

Lillian Kemble's mysterious loss of rings and money last Spring was recalled to memory last week when a good part of the property was discovered by those who were searching through an ash heap in the basement of Paine Memorial Hall. The Castle Square Company had been rehearsing in that hall, when the bag containing money and jewels disappeared. One employee was arrested, but discharged in court. Now the bulk of the property has been discovered at the bottom of a heap of lime.

Mrs. Evelyn Greenleaf Sutherland and Beulah M. Dix, the dramatists, returned from London on the *Saxonia* last week. While in London they concluded with Fred Terry the arrangements for his production of Matt of Merrymount by them at his theatre next season.

Mrs. Parthenia Atwell gave a reception at her home, in Huntington avenue, June 23, to meet Mr. and Mrs. Edwin A. Mordant, the latter being best known to Bostonians as Grace Atwell. Their marriage came as quite a surprise to their Boston friends.

JAY BENTON.

WASHINGTON.

Pink Dominoes Presented by Guy Standing Company—The Choral Society.

(Special to The Mirror.)

WASHINGTON, June 25.

Pink Dominoes, so admirably presented by the Guy Standing Stock company, proves a decidedly pleasing and attractive bill for the current week at the Columbia Theatre, with an opening audience that fills the house entering upon the ninth week of continued Summer stock season success. The version used is that of the Charles Wyndham original production, and is given by the company with parts allotted to their special liking in true comedy spirit. Guy Standing excels in a light comedy role, and strong John Mason—reliable actor and a stanch favorite—continues his stay with the company, sharing the honors. Jessie Busley is a special engagement and a success in the part of the French maid.

Anna Johnston, of the Columbia Theatre, company, has had the distinction of being announced in outside press notices as being the leading lady of the Columbia Theatre Guy Standing Stock company, which is a mistake. Dorothy Hammond is the popular and capable leading lady, and Miss Johnston's engagement was for the ingenue roles, in which she has become a favorite. These misprints need correction.

Sydney Lloyd Wrightson has been elected conductor for the Choral Society, succeeding Dr. Cornelius Roebner, whose musical duties elsewhere interfered with continued attention. Mr. Wrightson is a noted young singer of exceptional ability and a successful organizer of singing societies.

The Frederick Ingersoll Luna Park Suburban Washington attraction carries the crowds that fill daily. The Navassars Ladies' Band of fifty pieces continue for a successful second week in the musical pavilion, with the Six Seniors, Arab acrobats, on the Hippodrome stage.

JOHN T. WARDE.

CINCINNATI.

Belle of New York Revived—Entertainment at the Zoo—New Olympic Theatre.

(Special to The Mirror.)

CINCINNATI, June 25.

The second week of the Chester Park Opera Company opened auspiciously last night with a large audience in attendance to witness the first performance of The Belle of New York. This year's company is generally considered the best that has been seen at the Park in a number of years, and, as it contains a number of favorites of previous years, a record breaking business is anticipated.

Innes and his band are at the Zoo for the second week, where they are drawing large audiences nightly. Herman Bellstedt, the local bandmaster, who is now soloist with the company, has received an ovation at every performance.

The formal transfer of the new Olympic Theatre property was recorded this week, the consideration being stated as $85,000. The house will soon be in the hands of the decorators and will be ready for use in August. The vaudeville stage at Coney Island has been occupied for the past fortnight by Bryant's Minstrels, which troupe has been doing a large business.

H. A. SUTTON.

ST. LOUIS.

Amelia Bingham in The Climbers—Girl from Paris—Helen Bertram—Ethel Fuller.

(Special to The Mirror.)

ST. LOUIS, June 25.

Amelia Bingham in the great batch of successes, in which all the petty interpreters of the public's favorites are lighting their little candles, no such vogue as hers has ever been experienced in mid-Summer St. Louis. The diminutive Amelia began her second lap last night to an overflowing house, despite the counter-attraction, Clyde Fitch's The Climbers. No changes were made by the management in this instance, because it is generally known here that the star had made her best success in this serious bill, which begins with a funeral as a social function, and ends with a suicide as an epigram. The Messrs. Oppenheimer went a bit farther than last week and gave the work even a more candid setting than that of A Modern Magdalen. Much salt was used in the open scene, also much confetti, and the effect on the audience was like a certain breakfast beverage, "grateful, comforting." Big cuts in last week's bill were relegated to somewhat larger prominence, just by way of variety. Morris McHugh played Jack Bantam, the bellboy, with much unction, his own friends hardly recognizing him. Harry Fenwick, on the rise for greater distinction, made an excellent Frederick Mason; Walter Edwards was, as usual, proficient as Ned Warren. Suburban Theatre has two thousand reserved seats, and all of them were filled on several occasions last week. The outlook favors a repetition of this prosperous situation. I hear that Miss Bingham is very desirous of retaining several members of the Suburban stock for her regular season, Walter Edward, Harry Fenwick, Walter Gilbert and Morris McHugh among the number; but disappointment awaits her in this fine relation, when it is learned that all of these excellent players are under long contracts with the several stock companies from whence they came. Margaret Campbell, of this city, who is playing Marie, the French maid, in The Climbers, has been selected for a leading part in the forthcoming production of Rev. John Snyder's play, Margaret Campbell. The Climbers is to be followed by The Frisky Mrs. Johnson.

The Girl From Paris has succeeded Said Pasha at the Delmar. Business is good, and on the basis of expense and uncertainty of weather might be better. Much favorable comment is heard and all of it deserved as to the appearance of the chorus. It's a real good chorus, at that, and a vast improvement on the assemblies found in the majority of the musical shows here during the last regular season. In fact, if certain Eastern impresarii, famed for their bulge on chorus girls, don't do better next Winter than last they'll face the invidious comment: "Chorus not so good as the Delmar's," which might serve as an eye-opener even now. Stella Tracey is approaching more closely to real stellar honors at every performance.

Helen Bertram is at the Tyrolean Alps this week, singing grand opera selections with Herr Rosenbecker and his musical men. Miss Bertram is in good voice and her style and manner are as gracious as ever. Coffee concerts are now given on Saturdays as well as Sundays, and very popular programmes are the rule. Great doings resulted last week by the massing of the Sorrentino and Rosenbecker bands in such numbers as Svendsen's Coronation March. Society was out in force on those nights and many brilliant scenes resulted.

Ethel Fuller is to be seen as Gismonda at West End Heights. "None but herself can be her parallel" in such endeavors. Here is applicable the paraphrase:

> When Fuller plays the stage is bare
> Of temple, fountain, tower or stair;
> Three backwards trick a battle out,
> Three supers make a rabble rout.
> Gismonda's pulled in by the hair,
> When Fuller plays.

But paucity of scenic investiture must not be charged against this painstaking, self-sacrificing woman. With the material allotted her she doth wonders. More cannot be expected of one who is trying to give us good entertainment under brewery auspices. Our Summer theatres need nothing quite so much as the elimination of the brewery interests in the management. If the "new theatre" movement in Chicago and New York has this for one of its ultimate objects, God speed the day of fruition. In Gismonda Mr. Burt is doing his best, as Almeric, the falconer. It was a bird of a part in McDowell's hands at the Suburban last year.

Fresh from her hitherto unexploited triumphs in South Africa now comes the serpentine and fire-fighting dancer, Papinta, to the Highlands and the scenes of many former triumphs. Her "bewilderingly beautiful myriad dances" occupy accordant time on the stage, and the Highlands orchestra was becomingly "up" in the music at the first go. Schilsoni's Hungarian Boys' Band remains another week, and in the pavilion are the Dixon Brothers, musical grotesques; Carson and Willard, character comedians; the Patty Brothers, acrobats; Bonnie Gaylord, "the girl from Posey County," and the kinodrome. This is Irish Nationalists' day at the Highlands, and the place has a picnic under every tree without which extensive use of umbrageous elements no daylight festivity is complete along the southern fringe of the old town.

Wahlund and Telka, physical culturists, and C. M. Mitchell, ventriloquist, are the headliners at Mannion's Park. The first named have a "strong man" act that reminds of Sandow in his palmy days. Mitchell is able to "throw his voice" a considerable distance and beats the average pitcher for curves. Caprice, singing comedienne, and a new thing, indescribable, save by title, the mannionlscope, complete the bill eighteen miles as the crow flies from the Chain of Rocks.

The Stolen Story, which was brought out recently with great success at Providence, R. I., is the dramatized version of "The Day Dreamer," a novel by Jesse Lynch Williams, of this city. The author's friends here believe that the week's run in Boston recently leaves no doubt of its success.

Robert Carter, a Missouri boy, who with his wife, known on the stage as Katheryn Walters, has been appearing at Mannion's in The Wise Mr. Conn, a vaudeville sketch, is to produce in New York in September a play called Back to God's Country, the scene of which is laid in and near the zinc mining region about Webb City, Mo. The real author of the play is said to be the lady in question, and she depended on her husband's technical knowledge to put it into acting shape. The story concerns the fortunes of a certain Kentucky family, and it is said to be rich in native touches of humor and pathos. Only five players are needed, and Mr. and Mrs. Carter assume the leading parts. Carter's real name is Robert Cashio. He lived here for a short time, and is a native of Boone County, this State. He acquired a business education in St. Louis. RICHARD SPAMER.

PITTSBURGH.

Robin Hood—The Spy at the Grand—Opera at Luna Park—Open Air Entertainments.

(Special to The Mirror.)

PITTSBURGH, June 25.

The Nixon Theatre Opera company began its second week in Robin Hood at the Nixon to-night. It is one of the best light opera companies that has ever played in this city during the Summer months, and the production is meritorious. The Serenade will be given next week.

In conjunction with a splendid vaudeville programme at the Grand Minna Phillips, Marion Ballou, Alice Gale, Charles Abbe, and George Probert, all former stock company favorites here, were seen to-day in the one-act play, The Spy, under the stage direction of Oscar Eagle, and were given a cordial welcome.

The Kilties Band remains another week at Luna Park, and also the High-Diving Norins. The attendance during the past week was, as usual, large.

Dream City Park is drawing large crowds, where the Metropolitan Concert Band of New York is the musical attraction. Diavolo and the Vinella Boxing Horses are prominent features.

Luna Park is to have a light opera company, and the Opera House for it is expected to be in readiness by July 2. Emil O. Wolff, the well known conductor of the Bijou Theatre orchestra here, is to be the musical director of the new enterprise.

West View Park and the Traction parks—Kennywood, Southern, Calhoun, and Oakwood—all offer band concerts, and at some of them are given small vaudeville bills.

John B. Reynolds, general manager of the Wagenhals and Kemper attractions, is spending his vacation at his home in this city.

Manager R. M. Gulick, of the Alvin and Bijou theatres, is visiting New York city.

Frederick Ingersoll, widely known throughout the country by his numerous Summer parks, is ambitious to enter the circus field, and, together with several capitalists, is promoting a large tent enterprise.

ALBERT S. L. HEWES.

PHILADELPHIA.

All Theatres Now Closed for the Summer—Rattle Choate—At Woodside Park.

(Special to The Mirror.)

PHILADELPHIA, June 25.

There is nothing doing in the way of dramatic entertainments. All the managers are out of town; consequently news and gossip are at a standstill.

Mattie Choate has been re-engaged for the leading roles next season with the stock company at the Standard Theatre.

The various side show managers at Woodside Park were all fined for running places of worldly amusement on Sunday. They all willingly paid their fines, and will continue in the same old way.

Plans and estimates are now being taken for the new Adelphi Theatre, to be erected on the lot adjoining the Lyric Theatre, at Broad and Cherry streets. The two playhouses are to be connected with a roof-garden, and the new building is to be completed one year from date.

Mrs. Clara Byrne, whose name was connected with the Muth kidnapping case, has been honorably exonerated, and the story introducing her name proved absolutely false. An open letter to this effect was given her by our Chief of Police.

At the various parks the musical attractions are unchanged.

Mayor Weaver, of Philadelphia, with a silver spade turned the first sod at Fortieth Street and Lancaster Avenue, West Philadelphia, for the new William Penn Theatre. Fully two thousand persons were present, and the Mayor and G. A. Weyefarth, manager of the Grand Opera House, made speeches.

S. FEINBERGER.

ENGAGEMENTS.

John S. Hale, for four years in charge of the Central 'Way Down East company, has been appointed manager of As Ye Sow for Brady and Grismer.

Joseph Coyne, Harry Kelly, Thomas A. Wise, Clara Belle Jerome, Winona Winter, and Mabel Hollins, to support Hattie Williams in The Little Cherub.

Edwin J. Colm, as manager for The Rogers Brothers in Ireland; H. A. D'Arcy as agent.

Through the Matt Grau agency: Jules Cassette, Ed Grant, Joe Stelz, Clinton Clay, R. T. Wade, Harry Bourjohn, Amanda Wellington, and Sylvia Lynden, for Jules Murry; Helen Rockwell, Elsie Gordon, Grace Semler, Louise Hunter, Kate Malotte, Sadie Kellerman, Nellie Howden, Jessie Ferris, Lila Best, Lottie Medley, and Virginia Reed, for Sam Harris; Lewis Morton and Jack Marshall, for Nixon and Zimmerman; Herman Mayhohn, for Harry Mittenthal; George Penney, Charles E. Rice, and William Lamar, for A. Mittenthal; Lillian Mansels, for Rogers Brothers; Carrie Reynolds, for John C. Fisher.

Miss Alexandra Phillips, with Joseph and William W. Jefferson's new comedy production, Playing the Game.

Henry C. Mortimer, by T. Daniel Frawley, for stock season on the Pacific Coast, opening in Seattle on June 24.

For The Shepherd King: Marie Shotwell, to be leading woman with Wright Lorimer; also Carl Eckstrom, Mark Price, Samuel Forrest, Lorena Atwood, and Marian Ward.

James A. Shengreen, as business-manager of The Galloper for next season.

Through the Packard Exchange: Charles Abbe, George Probert, Minna Phillips, Marian Ballou, Alice Gale, and Oscar Eagle with Harry Davis at the Grand Opera House, Pittsburgh; Albert Andruss, for The Clansman; Willette Kershaw, for Cook Stock company, Rochester; Edith Preban, S. J. McDonald, Roy Phillips, and Harry S. Coleman, for Under Southern Skies, with Harry D. Parker; Frances Rucker and Bessie Starr, for The Virginian; Elsie Scott and Belle Gaffney, with The Education of Mr. Pipp; Margaret Dills, for the McKeesport Summer Stock; Richard Clarke and Edith Hinkle, with Claude Dillingham in his sketch, and Frank La Rue for The College Widow.

Alexander Phillips, to appear in Playing the Game, with Thomas and William Jefferson.

Dave Seymour, to manage Rowland and Clifford's new production, The Phantom Detective.

For Our New Minister, a story of the Hardscrabble Folks, by Denman Thompson and George Ryer, to open in August: Louis Fierce as Obadiah Blurton, Maude Gilbert as Nance Ransom, the convict's daughter. Joseph Conyers, under whose management the play is produced, will appear as Darius Startle, the Hardscrabble constable.

THE THEATRES IN PARIS.

Le Clos Produced—Nouveau Dieu at Theatre de la Nature—American Debuts.

(Special Correspondence of The Mirror.)

PARIS, June 16.

The theatrical season here is dying hard, but it is dying, nevertheless. On all sides one sees the lugubrious notice pasted across a dirty door, "Cloture Annuelle," which means that the dust will be thick and undisturbed upon the stage until the end of September. The Parisian theatrical manager has a habit of letting himself be guided solely by the calendar. He is faithful to tradition, and he is also timid. When the sands of May run out he invariably puts up the shutters. He refuses to take a chance and make the experiment of keeping his theatre open a little longer, in hope that the weather won't become too unbearably warm. Like the Bourbons, he will learn nothing; nor will he forget. Custom has decreed that June is too hot for Parisians to spend their evenings in the usually ill-ventilated theatres and to custom he yields. It never occurs to him that a little expense and ingenuity might suffice to make his place of amusement somewhat cooler and decidedly more attractive. So he puts up the annual closing sign and leaves the field open to his competitors in the Champs Elysees.

All traditions to the contrary, however, a new piece appeared at the Opera Comique on the evening of June 6. It is named Le Clos, which, in this instance, is the name of a provincial cottage. The opera was written by Michel Carré and the music was composed by Charles Silver; and this music, though it is suggestive of so many things that I dread to recall them, is considerably more original than the libretto. The story is more an operetta than the basis for a real opera comique. Some people are of the opinion that the plot is a direct descendant of La Petite Fadette—a more or less well known story written by one George Sand. As a matter of fact, its origin can be traced more correctly to a charming novel by Amedee Achard. It is one of those odd conceptions of quaint rustic life so frequently seen on the operatic stage, and so generally delightful in spite of their fantastic unreality. Such little stories are all the more agreeable at this period of the year, because they don't subject us to mental perspiration. It would be completely impossible not to understand them. There is a young man named Pierre; his old farmer of a father is especially rich and avaricious, even for the creation of a librettist. Peter—let's speak of him in plain English—is very much in love with Genevive, the daughter of the local policeman, and proceeds to tell her so. The girl, to his infinite astonishment, refuses him point blank, because she has the romantic indiscretion to cherish an affection for Simon, a young man as poor as herself. The rich father is disposed to take revenge for the slight offered his son, and decides to foreclose a mortgage which he holds on Le Clos, the cottage where Genevive was born. To be consistently self-sacrificing, Simon releases Genevive from her promise of marriage and forthwith departs from the village. The girl then marries Peter, saves the cottage, and apparently ruins her own more important happiness. Peter guesses that his wife is still enamored of her former lover, and is especially troubled by the thought that, some day, Simon is sure to return and exert his influence. Simon comes back sure enough—only to find that the romantic girl has grown into a loyal wife. Peter fires a pistol shot, just to make his wife think that he has committed suicide, and so get a chance to discover the real state of her affections. He is well rewarded for his pains; Genevive throws her arms ecstatically around his neck. Simon takes the hint to disappear. Silver's music is scarcely adapted to so slight and transparent a theme. It tends to be rather heavy and pretentious. Yet it is good music, with a truly commendable lyric quality and reminiscent of much more music at least equally good. If a composer has to remember something, and isn't clever enough to conceal the fact, it is certainly better taste for him to recall the works of such men as Bruneau and Charpentier. The composition, in all seriousness, exhibits a high order of dramatic intuition.

Le Clos was admirably interpreted. The Opera Comique has certainly been gaining ground in the face of its more classic rival. Madame Marie Théry is a consummate artist and a perfect musician. That she was the heroine goes without saying. Mademoiselle Danses was very amusing, and Monsieur Clament sang exceptionally well, proving himself to possess a voice of large calibre and fine texture.

The open air theatre at Champigny, the Theatre of Nature as it has been called by its founder, Abbe Demond, has inaugurated the season with a three-act tragedy known by the surprising title of Le Nouveau Dieu (The New God). Last year this atmospheric impresario gave several performances by no means unattractive. Paul Souchon, the author of this new tragedy, has gone somewhat beyond his depth, in attempting to depict the mortal conflict between Paganism and Christianity. The chief characters of the very singular cast appear to be Apollo and the Muses. These mythical inhabitants of Greece, driven from their native land by the Christians, have come to settle in Arles. Apollo, acknowledging himself vanquished, orders the Muses to withdraw into the seclusion of primeval nature. The most effective episode is the scene in which Mary Magdalene accompanies the Muses to their retreat. As a whole, the interpretation was good, but the versification lacked virility. Monsieur Albert was impressive as the pagan god, Apollo, and Monsieur Perrin gave a truly splendid interpretation of Lazare. Madame Daria and Madame Blanc were equally convincing in the strongly contrasted roles of Mary Magdalene and Clio.

The Jardin de Paris reopened not long since. It was the last of the shows in the Champs Elysees to begin business. The Marigny, the Ambassadeurs, and the Alcazar d'Ete all opened a week previous. Paris is well equipped with these open-air concert halls, and I find it very pleasant to stroll out evenings after dinner, on a hot night, and enjoy myself listening to a few typically Parisian songs. The pleasure is sometimes not entirely unalloyed when I am forced to sit and watch turns by second or third rate English and American artists. The Jardin d'Paris invariably secures the services of some excessively nimble dames, who dance what they call a quadrille, which is really nothing less than a cancan. It takes no knowledge of French to appreciate the agility of these dancers. At the Alhambra, the other evening, after being bored to death by four very ordinary numbers of an indifferent orchestra, I reaped my reward in being treated to a delightful ballet, entitled The Harvest Home, which was capitally mounted and performed.

On the evening of June 5 the young American operatic artists whom I have mentioned in former letters made their promised appearance at the Théâtre Sarah-Bernhardt. Six selections were rendered; from Romeo and Juliette, Les Huguenots, Lakmé, Oberon, Alda, and Orphée. Esther Taylor was enthusiastically applauded for her tender and sympathetic interpretations of Juliette and Lakmé. Miss Arta also scored a distinct success in the grand air from Oberon and in the Huguenots; she evinced dramatic as well as vocal capabilities. Perhaps the great success of the evening, however, was the singing of Miss Brooks as Alda. After the Nile scene she was recalled three times, for her flexible and powerful voice had served wonderfully to emphasize the pathos of the situation. Mary-Louise Rogers, assisted by Ruth Martin as Euridice, and Mary Gordon as Cupid, gave a fascinating interpretation of the best passages in Orphée. Numerous managers and critics were present at the performance, and the patriotic American colony turned out in full force.

Antoine, who has recently become director of the Odeon—much to my satisfaction and to the gratification of the public in general—has announced his intention of never again appearing upon the stage as an actor. This means a distinct loss to dramatic art, as Antoine deservedly ranked among the foremost French players. However, he will still continue his work as an instructor, so that the stage is fortunately not altogether to lose the fruit of his vast experience and unremittent labor. If it is his ambition to stand out as the most prominent and artistic stage director in modern France, perhaps the apparent sacrifice of a secondary purpose is only the proof of a rare discretion. Great things are about to happen at the Odeon—we sincerely hope and firmly trust.

About the first of the month the pupils of Jean de Reszke gave their annual recital, and all Paris was astounded at their proficiency. Within six months the illustrious tenor seems to give the voices under his tutelage a unique coloring and delicate grace. The most applauded of all the scholars was Monsieur Seagle, in the prologue of Pailliasse.

Not long since I went to see Madame Semary give a presentation of Andromaque. Madeleine Morlaix played the title-role with unusual intensity of emotion. Genuine tragedians are rarely born nowadays—or, at least, rarely developed. Mademoiselle Morlaix has the intuition and the inherent art to make a name for herself in classic repertoire.

The theatrical trust recently gave indications of a well-advised intention to patch up its old grievances with the Society of Authors. Nevertheless, it all vanished into thin air. When the authors gave some indication of being willing to consider a truce, the trust, with its usual and incomprehensible lack of foresight, again struck a belligerent attitude.

The Casino de Paris is to begin its next season with the production of an operetta bearing a most alluring title. It is to be known as La Plus Belle. I joyously anticipate going to see such a fascinating prodigy!

NIGHT HAWK.

GRACE MERRITT.

Photo by Schloss, N. Y.

Grace Merritt, whose portrait is presented above, has appeared in a number of roles successfully on the New York stage. She possesses an attractive personality and charm, and is an actress of conspicuous talents. Miss Merritt originated the role in this country of "the lady" in Bernard Shaw's Man of Destiny, and is considered one of the most promising of the younger women of the stage. Miss Merritt is perfecting her plans for the coming season, and is considering starring propositions, or one in which she will be featured. Her preference lies in the direction of the romantic drama, and she is capable of high comedy roles.

AMONG THE DRAMATISTS.

Miss Marbury announces that Lulu Glaser has arranged with George Middleton to dramatize "The House of a Thousand Candles."

The Paris Model is the title of the new operatic comedy by Harry B. Smith and Max Hoffman, now in process for Anna Held. The "model" of the piece is employed in a Parisian modiste's shop.

Cohan and Harris have signed a contract with George Middleton, who is to write an American play to be produced by them in February next.

Marie Corelli has dramatized her novel, "Barabbas," and Edward A. Breden will give the play a New York presentation in October. Tyrone Power is to appear as Barabbas, and one hundred and twenty people, it is said, will be employed in the production. The scenes of the drama are laid in Jerusalem and its environs at the time of the crucifixion of Christ. The play is written in four acts and ten scenes, and incidental music, both for choruses and the orchestra, is to be composed by Julian Edwards.

Henry Arthur Jones' new play, to be produced at the Hudson Theatre early in September, will be staged under the title of The Hypocrites.

Ruth Eldridge is writing an historical drama founded on the life of Mirabeau, which will be given an elaborate production early in the Autumn by Eldredge, Meakin and company.

Charles H. Greene has built a play around the adventures of Sam Houston, of Texas, and has engaged Clay Clement to appear in the title-role. Both author and actor have made an exhaustive study of their subject.

MARCH OF THE INDEPENDENTS.

New Theatres Constantly Added for the Cause —Note and Opinion.

Through their representative in that city, the Shuberts have purchased the Sanger Hall property in Richmond, Va., where, in the Autumn, they will open a new theatre, constructed at a cost of about $70,000. It is said that the new house will be managed by a man long prominent in local theatrical affairs. This playhouse will be another invaluable addition to the Southern chain of Independent theatres.

The new theatre at Lexington, Ky., will be vigorously pushed to completion by the construction company, at the head of which stands a representative of one of the most prominent of the Blue Grass families—Deshav Breckinridge. The new theatre in Birmingham, Ala., which is to be another of he Independent strongholds, is being built by Henry Fies & Sons. The latest New Orleans acquisition, heretofore spoken of as the Baronne, is to be christened the Shubert Theatre; it is already under roof. The first roof girder will be put on the magnificent new playhouse in Cincinnati on July 1. In this elaborate house, one of the finest theatres in the United States, there is to be a foyer between the lobby and the orchestra 50 x 60 feet. The management of the new Sam S. Shubert Theatre in Norfolk has written to New York asking for an attraction to open the house on September 15. The theatre in Kansas City is almost ready to be roofed in. Mr. Atherton, who is constructing the new Shubert theatre in Louisville, Ky., is expected in New York on Wednesday, June 27, to discuss the decorations of the playhouse, which is all but finished. At the main office of the Shuberts word has been received from Chamblis & Chamblis, attorneys for the company which is constructing the new house in Chattanooga, stating that the theatre will be ready for occupancy on October 1.

The Shuberts announce that the new Lyric Theatre, Mobile, which is entirely complete except for the decorating, is to be under the management of Gaston Neubrik. Mr. Neubrik is an energetic Independent manager, and, naturally, will play all Shubert attractions. Though the Shuberts do not themselves own the playhouse, they will book the productions to be presented.

When questioned about the rumor that the Shuberts were negotiating for the control of the Hippodrome, Lee Shubert smiled benignly and remarked, "There's absolutely nothing in it. The papers will be giving us the New Amsterdam Theatre next!"

James T. Powers has been taken into the ranks of the Shubert musical comedy "stars," having signed a contract to that effect on last Monday. He is to make his first appearance as a member of the Independent forces early next Autumn in The Blue Moon, an English musical play that has had a long run at the Lyric Theatre, London. Mr. Powers, who has performed many comedy leading roles in the past at Daly's and other Broadway playhouses, will be assisted by a large and entirely adequate supporting company. It is believed that his new role will afford the comedian an exceptional opportunity.

An Encouraging Outlook.

Charles A. Bird, who has just returned from a tour of the West in the interest of the Shuberts and the Independent forces, says that the new Shubert Theatre in Milwaukee will open about Sept. 1, giving an opening in that city for the attractions under the Independent banner. In an interview he says:

It has been a tremendous undertaking, to start in to build up a chain of Independent theatres throughout the country wherein first-class attractions might play, and the first year of the movement has been trying in the extreme. However, every difficulty has been met as it has arisen, and at the end of the season we are able to say that the results have far surpassed our most sanguine hopes.

During this first year it has been necessary, in order to fill our time, to accept some attractions which were below the standard we had set ourselves. This contingency, we believe, will not arise again. For the future we hope to offer our patrons nothing but the best and to live up to the standard we had set, a standard exemplified, for example, by Mrs. Fiske, David Warfield, the English actress Lena Ashwell, Brown of Harvard, Margaret Anglin, and Henry E. Dixey.

The problem of theatres will also be satisfactorily solved. We are building new playhouses in Columbus, Ohio; Kansas City, and Cincinnati, and we have also arranged to take immediate steps to rebuild the Majestic Theatre in San Francisco. This means that we shall next season have theatres in every important city in the country, and, more than this also, that we have solved the problem of the West. So far we have been unable to take our attractions to the Pacific Coast, but now we have matters so arranged that all that Western territory is open to us and we can play our attractions from one coast to the other.

This first year has been the critical time, a time of strain and stress. We have come out of it with colors flying and we are able to look forward to the future with absolute confidence.

Survival of the Fittest.

Henry Miller has this to say of the Independent movement:

The name, "Independent Movement," which has come to be colloquially used for the blow that has been struck for freedom from the slavery in which the Syndicate had enthralled us, seems to me to be really a misnomer. I believe that the title, "A Movement for Emancipation," would be more apt. After all is said and done, it is a natural evolution. Take a glass of water and put a piece of cork in it. Naturally that cork will float, but you can press or hold it down under water if you will. Then ultimately you become tired, or some other cause arises, and you relax your hold on the cork. It works away from you and comes again to the top. So it has been with us. We have been held down by a greater force. In the end everything will turn. And so in the end have the growing body of men been called for want of a better name "The Independents." It is a movement for emancipation, and that it will last and grow it cannot be doubted, for when once a man has tasted freedom it is absolutely certain that he will not again go into slavery and bondage.

But the story of the movement for the future will be a story of the survival of the fittest. It is not of interest to the public whether the play is staged or the company engaged by the Shuberts or Klaw and Erlanger or any one else. The question simply is: "Have you the goods, and can you deliver them?" And I do not believe that any one can look over the list of stars to be offered next season by the Independents and say that they have not the goods. As to the delivery of them, they have the producers and they have the theatres. What more is necessary? The public will follow you if you have the goods.

At the same time I must confess that I believe that this matter has been taken too seriously. It is obviously impossible for any one man or any body of men to say, "I will corner every gold mine. No one shall mine but myself," for some day some one is coming along with a little pick and shovel to start up in another place, and that will end it. So no one can make a hotel trust and say, "I alone will build and conduct hotels through the country." Those are impossibilities, and so also is a theatrical trust an impossibility. It is too vast a thing in a country like this. A booking agent's office has arrogated some such idea to itself in the past years, but it was too vast a thing, and it has not been able to last. The Independents have arisen and they will continue to grow so long as they deliver the goods.

By Their Fruits Shall Ye Know Them.

The Washington *Post* describes the characteristic policy of the Trust in this:

Marc Klaw has been interviewed in London by the *Daily Mail* on things theatrical in America, and has been telling the English that the "star" system is better for us than the actor-manager system—that is, the system of evenly balanced companies; and, he said, there is in England a public for the curtain-raiser, while in America there is a prejudice against it. Mr. Klaw is wrong with respect to both propositions. The star system has been forced upon the public because it is the easiest way for a manager to make money. He takes a talented amateur with a few years of experience, puts him in a play specially written to suit his abilities, and surrounds him with some graduates from the dramatic schools and perhaps one or two old actors, and relies on his personality and a showy scenic investiture to pull profitably through the season. As the public gets nothing else it is, of course, obliged to be satisfied. But let managers present average good plays with casts of reputable actors and the American public will soon tire of the star system, which was devised to exploit mere personality. That there should be any prejudice against curtain-raisers was disproved by the popularity of Carrots, 'Op o' Me Thumb, The Man Who Was, Pantaloon, etc. Mr. Klaw's view of the American stage is confined to the element distinguished by tights and tinsel. His firm has been producing spectacular things, but its judgment on dramatic matters has been notoriously at fault.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Mrs. W. G. Jones was the hostess at the tea served at headquarters on June 14, and among those present were John H. Costello, Mrs. J. A. Brown, Mrs. Hudson Liston, Jennie C. Wilder, Gipsy Olcott, Florence B. Varian, Ida I. Ackerman, Mrs. G. S. Studwell, Aimee Abbott, Winifred Abbott, Mrs. J. S. Ferguson, J. Palmer Collins, Edyth Totten McGrath, Mrs. K. C. Fay, Irene Ackerman, Mary L. Woelber and many others.

The service of the New York Chapter for June being the annual occasion on which the exercises are held at St. Chrysostom's Chapel, was conducted there on Sunday evening, June 17, by the Rev. T. H. Sill and other chaplains of the Alliance. The musical portion of the service was rendered by the choir of the chapel, and the members of the Alliance, representing various Chapters, joined very heartily in well-known sacred songs. The Rev. Walter E. Bentley, former National Secretary and well known for his faithful and efficient services in the foundation of the Alliance, was the preacher. Taking as his subject the story of Dives and Lazarus, he drew an eloquent and impressive picture of the future life in its relation to character and conduct in the life that now is. His interpretation of the Scripture story was a thoughtful and striking application of the lesson that self-indulgence, wasted opportunity and forgetfulness of the rights, the welfare and the needs of others must inevitably bring a sense of soul starvation, pain and sorrow when the wider life begins. In like manner he portrayed the equity of eternity in the justice which is sure to come to those who with willing spirit, patient fidelity, love to their fellow-man and loyalty to the will of God have here fulfilled the duties which each day bringing either joy or sorrow has imposed. Not wealth alone, but every gift of intellect or talent from the preacher's point of view are solemn trusts committed for the service of our fellow-men, and the failure to apply those gifts with conscience and with life devotion will be found at last to bring only remorse and pain when the soul has entered upon the solemn responsibilities of its after life.

The Rev. T. H. Sill, dean of the chaplains, officiated at an interesting service at the Actors' Home, West New Brighton, Staten Island, on June 17. The musical service was conducted by several excellent singers among the guests of the Home, and gratification was expressed by all present that the Actors' Church Alliance is so deeply interested in maintaining these services, which it is hoped will be continued by clergy of the different denominations.

During the recent convention of the Alliance at Providence, Charles T. Catlin, President of the New York Chapter, by invitation of the college authorities, addressed the students of Brown University at one of their morning chapel services. Introduced by Professor W. Whitman Bailey, the speaker took as his subject the Actors' Church Alliance, its origin, principles and claims upon the allegiance of educated men and women; and in an earnest appeal he presented the early history, the steady growth and development, the achievements and the hopes of the Alliance, closing a vivid recital of struggle and attainment with Bowring's inspiring poem, "Watchman, tell us of the Night."

The closing reception of the season of the New York Chapter was held last Thursday evening in St. Chrysostom's Parish House. Many Chapter members and their friends were present. The programme included the welcome, by Charles T. Catlin, President of the New York Chapter; Rev. Thomas Henry Sill; addresses by Mrs. W. G. Jones and Edyth T. McGrath; recitations by Laura Burt, J. Palmer Collins, May Kintzing, and Isabel Munson; songs by Margaret Hubbard Ayer, Nana King, and Margaret Ward Bell; violin solos by Benjamin Angelovits and Samuel Bergowitz, and concluding speeches by F. F. Mackay and Mrs. George S. Studwell. The entertainment was under the direction of Irene Ackerman. After the programme was finished refreshments were served and the dancing lasted till midnight.

Tea will be served as usual at the new headquarters next Thursday afternoon.

The regular monthly meeting of the Board of Directors of the New York Chapter will be held on Tuesday, July 3, at 3.30 P.M.

OLIVE FREMSTAD MARRIED.

Olive Fremstad, the distinguished singer of the Conried Metropolitan Opera Company, now in Paris, has announced her marriage to Eason Webster Sutphen. She has kept it a profound secret ever since April 15, when the ceremony was performed in Salt Lake City while the company was en route to San Francisco. The marriage was not even suspected at the time of the earthquake, when Fremstad and her husband fought their way to the ferry in an automobile. Mr. Sutphen, though a graduate of West Point, is now in business as an importer of automobiles. Olive Fremstad was born in Sweden and made her first public appearance at the age of six, as a pianist. She came to America when twelve years old. Her voice was discovered in Minneapolis and, coming to New York at eighteen, she sang with Damrosch and Seidl. In 1893 she went to Europe and studied for opera.

THE GRAND MOGUL.

The Grand Mogul, the latest opera of Frank Rixley and Gus Luders, will be produced in November. Mr. Rixley has returned from Japan, bringing with him the complete book, and Mr. Luders will return from Europe immediately to finish the score. Frank Moulan has been given the title-role and Mrs. Moulan (Maud Lillian Berri) is to appear as prima donna.

THE LONDON STAGE.

A Number of Events Chronicled by Gawain—What Is Going to Happen.

(*Special Correspondence of The Mirror.*)

LONDON, June 16.

The great theatrical event since I last had the honor of mailing you was the great matinee given to Ellen Terry last Tuesday at Drury Lane Theatre. The affair was so vast in extent that I cannot hope to give THE MIRROR readers all the details nor to take up columns of space with the names of all who assisted. Certain London papers (especially those of the profession) were of course compelled to fill up columns in this way, especially on the day following.

This tribute to Ellen Terry (the delightful queen of her delightful art) assumed something like National proportions, and it was only to be expected that every actor and actress, every playwright and every playgoer should be anxious to do honor to sweet Ellen, who is also named Alice.

There was one very absurd thing in connection with this Ellen Terry matinee, namely, that thousands of playgoers of the wildly hysterical or blithering kind began to crouch outside the portals of old Drury from Monday morning onwards. These idiots (if I may call them so) brought their camp stools, card tables, libraries, tatting needles and other impedimenta with them. From time to time several members of London's Finest looked around with bull's eyes and things and on occasion Manager Arthur Collins sent out coffee, cake and other comestibles. At midnight on Monday Ellen came down in a kind of mob cap and very nearly made a speech, but on second thought she drove home to bed. I will not waste space over details of the matinee performance, as I fancy THE MIRROR has already chronicled them, per cablegram.

We were all glad to see your popular President's daughter (sometimes known as the "Princess" Alice) looking well and jolly with her husband, Mr. Longworth, in a private box with your popular ambassador, Citizen Whitelaw Reid, at the Alhambra on Monday, when there was produced there a ballet called L'Amour, which I may tell you is perhaps the biggest, brightest and best ballet ever seen at that acknowledged home of ballet.

We have had no new plays this week, either from the English market or from the French, as represented respectively by Jane Hading at the Coronet and Coquelin and the Royalty. Four revivals have been our chief dramatic fare—namely, The Marriage of Kitty and a Pantaloon (both at the Duke of York's), a very funny farcical comedy called The Medical Student (written by Beard Frances and Herbert Laeland, at the Crown Peckham, and Oscar Wilde's overgushed upon prohibited play, Salome.

In the Marriage of Kitty Marie Tempest, Leonard Boyne, and Ellis Jeffreys (who has just returned to us from your side) scored amain in their respective original parts, and in Pantaloon Albert Chevalier, making his reappearance on the theatrical stage after some years' absence, played the name originally enacted by Gerald Du Maurier. Chevalier made one of the biggest hits seen upon our stage for years past. At the end of the little play he was called ten times!

We were to have two important theatrical events this week—namely, George Edwardes' revival of The Geisha at Daly's (with Citizeness May de Sousa in the name part), and the same manager's production of the new Chinese comic opera called See-See; or, the Third Moon, at the Prince of Wales'. The busy George, however, has had to postpone the revival till next Monday, and the production till next Wednesday. In the meantime Manager Gaston Mayer, who lately engaged the melodious May de Sousa for Castle in Spain at Terry's, has threatened to served George with an injunction.

H. B. Irving has just notified me (for the notifying of MIRROR readers withal) that he will embark for New York in mid-September to open in October. His repertory will include his adaptation, entitled Mauricette, and Stephen Phillips's two poetical plays, namely, Paolo and Francesca and The Sin of David. Also several plays of the late Sir Henry Irving's, including Charles the First, The Bells, and The Lyons Mail. I am sure that Young H. B. will receive a warm welcome from American playgoers, not only out of regard for his distinguished and lamented father, but also because he is a real good actor.

GAWAIN.

JOE WEBER A BUSY MAN.

Joe Weber signed several contracts last week, that involve many thousands of dollars and also insure an interesting performance next season at his music hall. The most important deal was made with Victor Herbert, who has agreed to write the music for a light operetta, in which Lillian Blauvelt will appear. Amelia Summerville visited Mr. Weber's office one day last week and emerged with a contract that makes her a member of the company. The rest of Mr. Weber's time was taken up with negotiations with William Norris, and if everything turns out satisfactorily Norris will complete the Weber company for next season, which will include Cecilia Loftus, Maurice Farkoa and Harry Crandall, the German comedian.

RICHARD THE BRAZEN.

Cyrus Townsend Brady has sold to Walter N. Lawrence the dramatic rights to his story, "Richard the Brazen," and Edward Peple, author of The Prince Chap, has been commissioned to dramatize the work as a modern comedy. The scenes are laid in Texas and in New York city and the vicinity. Henry E. Dixey, who has made a notable success this season in The Man on the Box, is to appear in the title-role. Richard the Brazen will be produced early in the Autumn.

UNDER NEW MANAGEMENT.

Nance O'Neil has signed a contract with Manager Jackson, of Norwich, Conn., to act under his direction for five years. Miss O'Neil will be remembered as the actress who achieved such remarkable popularity in Boston and appeared in New York as the star in a number of standard and classical dramas. Her manager promises to surround her with a strong supporting company, and all the plays in her repertoire, including several new pieces, are to be carefully mounted.

AN ITALIAN THEATRE DESTROYED.

The Mazzini Theatre, at Massina, Sicily, was destroyed by fire on June 19. Fortunately there was no loss of life.

REFLECTIONS

Photo by Hall, N. Y.

Here is a characteristic portrait of Cheridah Simpson, who will be seen again in vaudeville after the close of the New York Roof, prior to her starring tour in The Red Feather, which will begin early in the Autumn.

The Besses o' the Barn Band, founded more than a century ago in England, is to tour the United States and Canada, beginning next August and lasting till December.

Marion Longfellow and Minerva Florence, both of Boston, have brought suit against the Shea-Burke Company, lessees of the Franklin Square Theatre, Worcester, for $300 each. They claim their contracts were broken when they were dismissed with the customary two weeks' notice, after the first performance of The Christian.

On last Friday afternoon Blanche Ring gave a luncheon to a party of friends at Martin's. Among her guests were Irene Bentley, Mabel Barrison, John Slavin, William Norris, and Anna Laughlin.

Wadsworth Harris, who has been prominent in the companies of Modjeska and Blanche Walsh, has been engaged as leading man by Robert B. Mantell. Mr. Mantell and Mr. Harris will alternate in the roles of Iago and Othello, following the illustrious example of Booth and Barrett.

Harley H. Forsyth, formerly assistant treasurer of Keith and Proctor's 125th Street Theatre, was arrested on Friday, on a charge of being $440 short in his accounts, and withholding 500 tickets. He was held in $2,000 bail. For some time past Harley had been dazzling Harlem with a wonderful array of clothes. His salary was $15 a week.

Belwyn announces that Mistakes Will Happen is to go on the road this Autumn under the management of Max Oberdorfer. Clayton White will be featured in the leading role.

Ray Rockman, the American actress, was married in London, on Thursday, June 21, to Frank Braham. Many prominent literary people, including Mrs. Maurice Hewlett and Mrs. Humphry Ward, were present at the reception.

On Thursday evening, June 21, Maude Adams appeared in aid of charity at a musicale given by Mrs. Arthur S. Wilson in aid of the East Side Clinic for Children.

The Colisæum Garden Theatre, Cleveland, closed its stock season on June 16.

Richard G. Williams is for the Summer superintendent of the Ingersoll attractions at Cedar Point, Sandusky, Ohio.

On the evening of June 21 Charles Frohman was dined at the Garrick Club, London, by English dramatists and actors. No speeches were made, but of course the discussion centered on theatrical topics. Among those present were J. M. Barrie, Arthur W. Pinero, Captain Robert Marshall, Comyns Carr, Alfred Sutro, Beerbohm Tree, Arthur Bourchier, John Hare, Seymour Hicks, Dion Boucicault, Eric Lewis, Louis W. Parker, Gerald Du Maurier, H. B. Irving, Arthur Chudleigh, Sam Sothern, E. A. Mason, and Cyril Maude.

Louise Marcelli, second woman of the company at the Euclid Opera House, Cleveland, is dangerously ill with cancer of the stomach.

Mark E. Swan's new musical comedy, A Lucky Dog, is to be produced by Broadhurst and Currie, with Nat Wills in the leading role.

Alice Walker, who has been seriously ill at the Memorial Hospital, is now gradually convalescing at her home in New York city.

Lee Willard is now at the head of his own company, playing in the West. He is presenting Monte Cristo, Dr. Jekyll and Mr. Hyde, The Bells, and The Three Guardsmen, under the management of Arthur Fox.

A young man who made disparaging remarks during a performance of Jesse James at the Park Theatre, Worcester, Mass., was fined $5 by the local magistrate.

Archie H. Christie has been ordered to Albuquerque, N. M., by his physician. Though Mr. Christie is in a critical condition every hope is held out for a speedy recovery.

Anna Hemingway Goodrich, daughter of the late Edwin H. Goodrich, of Milwaukee, was married to Frank R. Aiken, on June 25, in New York, at the residence of the groom's daughter, Mrs. George W. Stevens.

Josie Haines, the character actress, is seriously ill with nervous prostration and neuritis, at St. Joseph's Hospital, Denver.

Viola Allen as Imogen, in her revival of Cymbeline next season, will be seen at the new Astor Theatre.

Velma Berrvil, of New York, was injured in a runaway accident at the railroad station, Stamford, Conn., on Saturday, June 23. She was thrown from her cart. The horse crashed against the abutment and was killed.

Ralph Edmunds, who has been re-engaged as manager of Savage's English Grand Opera company, sailed on last Saturday for an extended trip abroad. He will meet Mr. Savage in Paris to complete arrangements for the production of Madame Butterfly.

Helen Hale will not be seen in America for the next three years. Miss Hale and her mother are going to Paris in the Autumn, and the young actress will devote herself to the study of music.

Jeanette Bageard, who appears as the French maid in The Prince of Pilsen, has sailed for the south of France to renew the friendships of her childhood's days.

All the members of the English Woodland Players, who are to support Jessica Lowers in her Summer tour of Shakespearean pastoral presentations, have arrived, with the exception of Henry Woodman and the English glee singers of Cambridge. They will all be on hand for the opening performance early in July.

FREDERICK L. POWER DEAD.

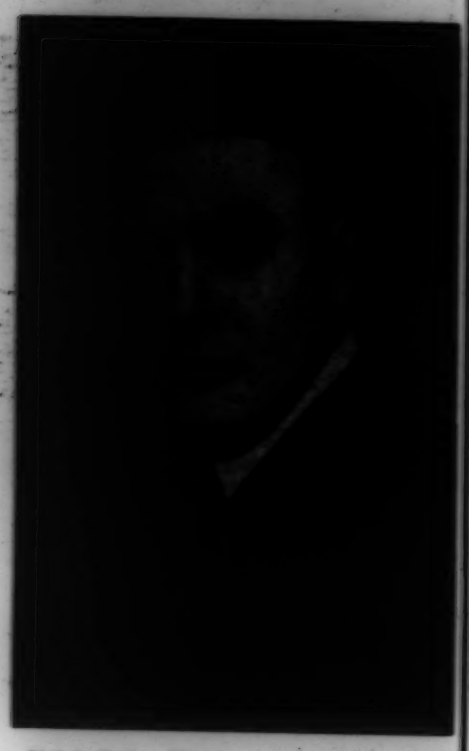

Photo by Kochne, Chicago.

Frederick L. Power, until recently stage-manager of the Bush Temple Theatre, Chicago, died at his old home in Dowagiac, Mich., on June 18. Last December he underwent a serious operation, his tongue being cut out to check a cancerous growth. However, even this heroic treatment failed to arrest the progress of the disease. The cancer is supposed originally to have been the result of excessive smoking. He was tendered a special benefit performance at the Colonial Theatre, Chicago, on April 20, 1906. At that time it was hoped that he might survive. He retired to the old homestead, in Dowagiac, almost immediately after the operation.

"Fred" Power, who was forty years of age, had been identified with the theatrical profession in the Middle West for twenty-seven years. He appeared with John T. Raymond in The Gilded Age at Hooley's, now Power's Theatre, when only twelve years old. At various times he appeared with Richard Mansfield, Thomas W. Keene, John McCullough, and Walker Whiteside, and was for two seasons leading man in Margaret Mather's company. For two years each he directed stock companies in Columbus, O.; Richmond, Va.; Denver, Col., and Atlantic City, N. J. In Chicago, where his popularity was great, Mr. Power, who was unmarried, lived with his mother, Mrs. George Ober, an actress and playwright.

At the funeral of Mr. Power telegrams of sympathy were received from Thomas J. Noonan, manager of the Illinois Theatre, Chicago; Mr. and Mrs. Walker Whiteside, Mr. and Mrs. Herbert Hall Winslow; Elizabeth Schober, Bush Temple Theatre, Chicago; Stella Mayhew, George Bloomenthal, manager of the West End Theatre, New York; Adeline Dunlap, and Katherine Nugent, besides many other old friends and associates.

A YANKEE DOODLE BANQUET.

On Monday night, June 18, George M. Cohan tendered a banquet to the members of his "Yankee Doodle" baseball team, which was defeated on the previous Friday by the Green-Room Club. Dr. C. L. Perrin presented the comedian with a gold matchsafe, in the centre of which is a large diamond and which is said formerly to have been in the possession of Sarah Bernhardt.

MANHATTAN OPERA HOUSE.

Oscar Hammerstein has three more European scenic artists busily engaged in preparing models for his productions at the Manhattan Opera House. They are William Telbin, of the Alhambra, London; H. Woolls, of Covent Garden, London, and H. Lestargint, of the Grand Opera House, Paris. E. H. Ryan, chief scenic artist of the Alhambra, also arrived Saturday on the *St. Louis*.

CAPTAIN CARELESS.

A new musical farce, entitled Captain Careless, by R. Melville Baker and Clifton Crawford, is to be produced late in August, at the Princess Theatre, Toronto, by R. C. Whitney. John E. Henshaw will appear in the principal role. Mr. Crawford, author of Nancy Brown, who is now appearing in Seeing New York, wrote the songs and composed the music.

THE MAC LEANS OF BAIRNESS.

The MacLeans of Bairness, a Jacobite drama written by the Honorable Mrs. Lyttleton, which was produced at the Criterion Theatre, London, on June 19, with Mrs. Patrick Campbell in the leading role, does not promise to be a success. Mrs. Campbell is reported to have had very few opportunities in a part not at all suited to her abilities.

THE LITTLE JOKER.

Arthur Dunn is to star in a musical piece entitled The Little Joker, under his own management. The comedy is by Herbert Hall Winslow and the score will include songs by numerous composers of popular lyrics. Mr. Dunn expects to cover the territory in which he became especially popular during the tour of The Runaways.

SAID TO THE MIRROR.

GUY STANDING: "Will THE MIRROR kindly contradict the published statement to the effect that Anna Johnston had joined my company to play leading business? She is a member of the company, but Dorothy Hammond is my leading lady, and will remain until my season closes. I shall be greatly obliged if you will put this little matter right in justice to Miss Hammond, Miss Johnston and myself."

J. C. NUGENT, ("The Oaks," Canal Dover, O.): "Replying to Mr. Swan's note in last week's MIRROR, I beg to state that I copyrighted my three-act comedy, A Good Fellow, the same being an elaboration of my present sketch, The Rounder, in good faith, supposing the title to be original with me. If the title, A Good Fellow, legally belongs to Mr. Swan or any one else, they have only to prove it. I want nothing that is not my own."

CONTEST OVER BAILEY'S WILL.

A contest over the will of the late James A. Bailey, the circus proprietor, who is said to have left an estate of over $6,000,000, was begun last week with the filing of papers with Surrogate Silkman of Westchester County, on behalf of two nieces and a grandnephew of Mr. Bailey, who live in Detroit. The will of Mr. Bailey, who died April 11, was offered for probate on June 20, and the appearance of counsel for the contestants was quite in the nature of a surprise for the lawyers representing the estate, which was left absolutely to Ruth C. Bailey, widow of the testator. The contestants are Anna E. Robinson, a daughter of Bridget McGinnis, who was a sister of Mr. Bailey; Mary Gordon, the daughter of another sister, and Gordon Dancey, the latter's grandson.

The contest is based on three grounds: First, that the will offered for probate is not Mr. Bailey's true will, and was not executed by him as a free and voluntary act; second, that Mr. Bailey was not of sound mind when he executed the will and codicil, and was unduly influenced; and third, that the paper is invalid as a last will and testament. The will was signed April 21, 1885, and the codicil on May 29, 1894, confirming the will. The hearing was adjourned until June 30. Mrs. Bailey, who is represented by Hull and Horton, will fight the contest to the bitter end, and feels perfectly sure that her husband's will will be probated without any difficulty. She considers the allegations as to Mr. Bailey's unsoundness of mind as too ridiculous for comment.

AT THE P. W. L.

Social Day drew a large and brilliant audience to the club rooms of the Professional Woman's League on Monday afternoon. Adele Ritchie was guest of honor, and Mrs. W. G. Jones and several other noted women, beside the regular members of the League, were also present. As at all social meetings, the affair was entirely informal, even the programme being impromptu. Helen Parker was the acting chairman of the day and provided an enjoyable little entertainment. Grace Ainsworth gave a piano solo, followed by Miss A. Holbrook, who recited a humorous little bit called The Widow. Mrs. Stoyle sang two topical songs, and Mrs. Greenfield presented a character selection called "Silver Jack." She responded to an encore with her own "Pen Picture of a Gentleman." As there was no original present the picture was received with enthusiasm. The programe was closed by Laura Burt, who gave her imitations of Henry Irving and Ellen Terry in selections from The Merchant of Venice. Mrs. Suzanne Westford, the President, then made a graceful little speech, introducing and welcoming the many guests and inviting the entire company to have a cup of tea.

CASINO VACATIONS.

Arrangements have been made by the Messrs Shubert that have been hailed with delight by the members of the cast of The Social Whirl. Owing to the fact that the musical comedy will run through the Summer, the players have been looking forward to a continuous series of hot nights and warm matinees, and many of them wilted in their minds in advance, thinking of the discomforts in store for them. To alleviate their sufferings the Shuberts have made up a vacation schedule that will allow every member of the cast a respite from work for a few days during the heated term. Only one or two will be away at a time, so that the cast will remain practically intact, and the performance will be kept up to the usual standard all the time. Mabel Fenton was the first member to take advantage of the new arrangement, and she will be out of the cast for a few days, resting at Deal Beach, where she and her husband, Charles J. Ross, are interested in real estate.

LOVING CUP FOR MRS. CARTER.

Mrs. Leslie Carter arrived in New York at 6 o'clock on Sunday evening, June 24, having closed in Williamsport on Saturday the most successful season, financially and artistically, of her career. The curtain rose no less than a dozen times after the last scene of Zaza before the audience in the Lycoming Opera House consented to depart. When the public had finally vanished she was called from her dressing-room to the stage, where the entire company was assembled and waiting. One member, stepping forward, paid the "star" a chivalrous and well-merited tribute of friendship, speaking for his fellow players. Then a huge silver loving cup was disclosed and formally presented. On it was engraved the names of every member of the company and an appropriate inscription. Mrs. Carter was completely overcome with emotion. Several of the donors of the cup have played with Mrs. Carter for years.

THE TOURISTS.

The Tourists will not be presented at the Lyric Theatre this Summer, nor will it be taken from the boards as announced in some of the daily journals. This musical comedy is to continue in Boston indefinitely. Recent changes in the cast and alterations made in the production have proved so successful that there is every reason to anticipate a favorable verdict from the theatregoing public when the piece is finally presented in Manhattan. The Man on the Box will continue to be the attraction at the Lyric Theatre for the present. After this engagement is concluded the theatre will probably be closed until September.

CONRIED SUED.

The Elite Printing Company, of Pittsburgh, on June 19 entered suit against the Conried Metropolitan Grand Opera company for $478 in payment for a printing bill. The concern, a theatrical printing house, claims that the money is due for paper furnished the opera company during its Pittsburgh engagement last Winter.

ENGAGEMENTS.

Through the agency of Wales Winter: Wilson Forbes, George Palmer Moore, and Clara Louise Chapman, for the Max Figman company; Morgan Wallis and George Le Guere, for the Utica Stock company; William H. Boyd, for Adrift in New York; Albert Hall, for The Shepherd King; Agnes Mapes, with Ole Bang, the Norwegian "star"; Lucie Temple and Bennie Thompson, for Other People's Money; Florence Leslie, as leading woman with Chauncey Olcott; George A. Lessey, also for Chauncey Olcott; William Levis and Joseph M. Bergin, for James O'Neil.

Eddie Gorman, re-engaged for Peggy from Paris, opening the second week in August, at Louisville, Ky.

AT SUMMER PLACES.

Dorothy Tennant, who has been starring in The College Widow, is spending her vacation in Lexington, Ky., with her friend, Mrs. W. R. Allen. Miss Tennant is to appear next season in The Stolen Story.

Jack Spalding, comedian of The Beggar Prince Opera company, who has been ill for some time, is recuperating at the home of his wife's parents, Gananoque, Ontario. He will return to New York about the middle of August.

Jesse Lynch Williams, author of The Stolen Story, the play of newspaper life which Henry W. Savage will present next season in New York and throughout the country, is spending the Summer at Cornish, N. H. Among his neighbors there are Winston Churchill, Louis Shipman, and Augustus St. Gaudens, the sculptor. Mr. Williams is said to be at work on a new novel.

Ada Boshell and her daughter, Louise Vallentine, are spending the Summer at their home in Morris Heights.

Samuel Claggett, manager of The Prince Chap, and his brother, Ben Claggett, have gone to the Adirondacks in search of a much needed relaxation.

William R. Randall, who recently closed his season with William Courtleigh, is spending the Summer months at Rochester, N. Y., with his wife, Delilah Bryant.

Lucile Watson will spend the Summer months at Intervale, N. H.

Mrs. Leslie Carter, who closed her season in Williamsport, Pa., on June 23, expects to pass the Summer in her country home at Shelter Island.

New arrivals at Mt. Clemens, Mich., include Travollo, Mr. and Mrs Edwin Mogart, Frank Williamson, Harry Fern, Bert Jordan, James R. Gavey, and Lucille Loring. Mrs. Roy Rawson is also there, convalescing from a recent operation. Charles W. Young and "The Bunch"—as they call themselves—say they have never had so much genuine sport as this Summer.

Elsa M. Payne, of The College Widow company, is spending the Summer months with her parents in Springfield, Mass.

Nina Herbert is spending the Summer months at Northport, Long Island.

Ella Snyder has gone to the Catskills for a few weeks' rest.

Barney Fagan and his wife are spending a week at Buzzard's Bay with Andrew Mack.

Mabel Barrison, having closed her season in Chicago, is the guest of Blanche Ring at her Summer home in Larchmont.

Robert Edeson is spending the Summer at his home near Sag Harbor, Long Island. He has already received notice from Henry B. Harris that his third season in Strongheart will be inaugurated at Newark on Sept. 3.

Eleanor Carey, after a season with Blanche Walsh, will spend her Summer at Pigeon Cove, Mass. Miss Carey will return in time to open with Miss Walsh, with whom she is engaged for next season, beginning rehearsals about Sept. 1.

John A. Himmelein and wife (Beatrice Earle) are spending the Summer months at their beautiful home, "Cricket Lodge," on Kelley Island, O.

Adeline Dunlap will spend a few weeks at Asbury Park, until rehearsals for The College Widow are called.

Amanda Wellington, who will play the lead next season in The Mummy and Humming Bird, will spend July at Cape Cod, Mass.

Percy Plunkett writes from Edgartown, Mass. (Martha's Vineyard), under date of Thursday, June 21: "DEAR MIRROR: Here I am back in dear old Edgartown, after a two weeks' visit in New York, and I am glad to return. I celebrated by homecoming by catching—or helping to catch, 200 flounders—a great many of the fish weighing as much as 15 pounds each. Bluefish are not running very fast now, only a few being caught. While I was in New York I had a score of actors ask me about the fishing in these waters. When I told them they could catch from a six-pound bluefish to a six-hundred-pound swordfish they said it was too much like work; they wished to go somewhere where the fish were smaller—some place where the fish would bite as fast as one could throw in his line. So I advised these actors to get a small switch and a piece of thread and a pin hook and a few angle worms and go to Mt. Clemens, where Charles Young would be only too happy to show them his 'fishin' pond' at the head of the 'crik,' where they could catch bullheads to their heart's content. When we speak of fish in this part of the country we mean fish, not bait. At present writing I confess I am the only actor in this part of the country; but not for long. Will Harkins and family are expected here every day. Marie Burroughs will be in her cottage very soon, and Bernard Reinold has threatened to return. They have been here before and they know of the beauties of this grand spot. We have no invalids here. This is one of the healthiest spots on earth. I have just learned that the once famous Lotta has a cottage on Martha's Vineyard—at Vineyard Haven. She is expected in a few days, when I will try and see her. I understand that Tom Carl's hotel will be rebuilt. The Town Hall has been condemned; they have no fire escapes. The people here object to climbing out of windows and stepping on oil barrels in case of fire. Unless some ladders are provided there will be no entertainments this Summer. I expect to produce a new play in four acts soon, with the assistance of a well-known stock company not far from Boston. I will not play the comedy part, but will intrust it to the care of one of the best character actors I have seen in years. I hope I can write favorable reports when the play is produced. I do not expect to be in New York before August. I will remain here as long as fishing is so good."

THE STOCK COMPANIES.

The Brown-Baker Stock company, of Milwaukee, presented Out of the Fold for the week of June 11 at the Davidson Theatre. The favorites were well cast and the business was large. Interesting specialties were contributed by Blanche Crozier and Albert Brown.

The Ethel Tucker Stock company, now playing the Grand Theatre, Salt Lake City, reports good business for the first three months of a five months' engagement.

Norman Hillyard and Nellie Hopper, who during the past season have been playing "leading business" and "characters," respectively, with the Woodward Stock company, of Kansas City, have been engaged in the same capacity by the Mirkle and Harder Eastern Stock company.

Several changes have been made in the Summer opera company at Mountain Park, Holyoke, Mass., under the management of Robert Kane. The principal parts in The Strollers were played by Jack Leslie, Emmet Lennon, Garrick Major, William Pringle, Ada Meade, Jeanne Palmer, Minnie Chamblaer, and Georgia Harvey.

The Rebecca Warren Stock company, under management of Edward R. Salter, Saturday, June 23, closed an eight weeks' engagement at the Park Theatre, Indianapolis. Mr. Salter has closed contracts with Dickson and Talbott to place the company in that city next Summer.

The Beatrice Morgan Social Club, the Paul McAllister Fencing Club, the Agnes Scott Dorcas Society, the Izetta Jewel Social Club, and the Mrs. Paul McAllister Reading Club, attended the performance at Keith and Proctor's 125th Street Theatre on Friday evening in a body, making one of the largest theatre parties in the history of Harlem. All of the above mentioned societies are named after favorite members of the stock companies.

ELKS.

The Indianapolis, Ind., Lodge captured the first prize, $50 in cash, for having the largest delegation in the State convention parade at Peru June 13. Twenty-eight lodges, with nine brass bands, took part in the parade. Lafayette has been chosen as the place for the 1907 meeting.

The State Association, of Tacoma, Wash., meet July 13, 14, 15. A clambake and old silk hat parade are two attractive features.

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OBITUARY.

William Everett Hardy, business manager for Ward and Vokes during the past season, died at his home in Jackson, Mich., on June 17. He had been ill with Bright's disease for about three months. Mr. Hardy, who was thirty-three years old, began his theatrical career four years ago as treasurer for one of Fred Berger's companies. His next engagement was with the Mittenthal Brothers as manager of the Aubrey Stock company; last season he was business manager for Ward and Vokes' Fifty of Finks. He is survived by his widow, a niece of the late Sol Smith Russell, and an infant son, William Everett Hardy, Jr. Mr. Hardy served in the Spanish-American War in Cuba. The military funeral was held on Wednesday morning, June 20, at St. Mary's Church.

W. H. Learned, a prominent violinist of Seattle, Wash., died in that city on June 10. He was known as the organizer of Learned's Orchestra, one of the most popular musical organizations of the locality. Though he had lived in Seattle for fifteen years, much of his time had recently been devoted to filling out-of-town engagements. His last appearance was in Everett. Mr. Learned, who was fifty years of age, died of consumption. The musician is survived by a widow and one daughter. The funeral occurred on June 12 under the auspices of the Musicians' Union, the interment being in Lake View Cemetery.

Signor Alberto Rosati, director of the Royal Italian Band, died in Kansas City on Saturday, June 23, after an operation for appendicitis. He was taken suddenly ill the day before and removed to the hospital. Rosati, who was only twenty-eight years of age, was the youngest bandmaster playing the principal circuits of this country. He made his first appearance as a director in Milan, six years ago. Signor Rosati is said to have been engaged to Nellie Turnwall, the vocal soloist of his organization.

Frank Webster, connected with the advertising staff of Manhattan Beach, on Monday morning, June 18, was run down and killed by an auto truck at the corner of Sixth avenue and Twenty-ninth street. The driver was arrested soon afterward while delivering a parcel at the Hotel Astor and identified as Edward Holleran. Mr. Webster was forty-five years of age and lived at Cornwall Landing. He was on his way to the beach, carrying a bundle of advertising matter.

Burt Ford, of the repertoire firm of Gormand and Ford, died at Stark, in the Adirondacks, on June 8. He had been in ill health for several years, having been a victim of lingering consumption. His partner, Harry Gormand, was with him at the time of his death. Mr. Ford is survived by his widow and an infant son.

Mrs. Frank A. Busse, formerly soprano soloist with Gilmore's Band, died on June 22 from peritonitis after an operation performed in the Dudley Memorial Annex of the Long Island College Hospital. Her home was in Washington avenue, Brooklyn.

Fred E. Hunt, a newspaper man and formerly in charge of the dramatic department of the Minneapolis "Times," died at Chicago, Ill., on June 7, of nervous prostration. He was forty-eight years old.

A. Wallace Thomson, correspondent of THE MIRROR at Columbia, S. C., died at Philadelphia, Pa., on June 21, after an operation. Mr. Thomson, who was thirty-nine years old, was prominent in legal circles.

MATTERS OF FACT.

Carey Livingston, son of Eleanor Carey, has made a distinct success with Nat Goodwin, playing the boy's part in When We Were Twenty-one. He does not close his season until early in August, when he will rejoin his mother for his Summer vacation.

Ada Boshell and her daughter, Louise Vallentine, are at liberty respectively for grand dames, soubrette and character work. They desire to obtain a joint engagement for next season if possible.

Attractions with a Broadway reputation have done over $800 on the night, while high combinations have fared better than $900 at Beatrice, Neb., the past season. The town is theatre ripe and worthy entertainment is sure of a profitable engagement. Manager G. H. Johnson has still some good dates unbooked at the Paddock Opera House.

A strong character bit, combining a business proposition, is offered promising amateur by "A Chance," care this office.

J. H. Gray, who conducts an independent theatre at Willimantic, Conn., wants a high grade repertoire company to open the season at the Loomer Opera House week of Aug. 20.

A press agent with some capital is wanted for a well-known star by "X. Q.," care this office.

Labor Day, Sept. 3, is open at the Richardson Theatre, Oswego, N. Y., which W. A. Wesley will manage the coming season for the Hesselbarg Brothers.

A dramatic star of international reputation wants a manager or treasurer with some capital. "Star," care this office, is the address for applicants.

Pets possessing almost human intelligence—comedy, talking parrots—are offered for sale cheaply by the Dayton Bird Store, Dayton, O. The birds include most varieties and natives of several continents.

Louis De Smidt has evolved what he terms a musical frolic in three acts, entitled Hypnotic; or, The Spirit of the Kitchen. The piece calls for an elaborate production, and he is now in negotiation with leading managers with this object in view.

J. M. Stout, representing W. B. Patton in his new play, The Slow Poke, also The Little Homestead and The Minister's Son, three attractions, has taken offices for the Summer months at 1433 Broadway. He will attend to the booking here and complete arrangements for his attractions. Mr. Patton has an excellent vehicle in his new piece, which promises to duplicate the hits of his previous successes. The Little Homestead and The Ministers' Son have been steady winners for several seasons.

The Parisien R. Co., box 362, this city, claims to sell a magic cloth which will restore the bloom of youth. It is styled "Parisien Rose Cloth," said to be harmless, and costs ten cents.

The Brandon Evans Stock is scheduled for a season of forty weeks at the Lafayette Theatre, Detroit, commencing Aug. 12. Thoroughly reliable people are wanted by Mr. Evans to complete his organization. He should be addressed Box 313, Columbus, O.

Colonel T. Allston Brown has removed his office from 1358 Broadway to room 934, Knickerbocker Theatre Building Annex, entrance on Thirty-ninth Street. Owing to a typographical error it was stated last week that his room was 543.

Nan Hewins, at present with the Wright Huntington Stock at Lawrence, Mass., is a versatile young woman, having played every line of work from leading ingenue to a boy. Miss Hewins has had six seasons of road experience and three Summer seasons of stock work. She is also the possessor of an excellent mezzo-soprano voice. She has been signed by W. K. Nankeville for next season, to play Ria Darbie in Home Folks.

Garland Gaden is now located at Broadway and Forty-first street, rooms 3-4, where he is booking his attractions, which include Florence Hamilton in The Other Woman, a society drama which has been playing in England and France, and Laura Lorraine in the refined comedy, The Other Girl. His other attractions are Hearts Adrift, The Senator's Wife, The Good Samaritan, Wife in Name Only, The Squaw, The Sporting Man, The One Woman and others now pending. In addition to his theatrical enterprises Mr. Gaden has large real estate interests on Long Island, and is also interested in the sour publishing business.

The Bennett-Moulton companies, which are numbered among the best in the repertoire business, are now being organized for the coming season, and Managers Moulton, Thompson and Moulton, 30 Court Street, Boston, want to hear from versatile and talented people.

Henry A. Meyer, a scenic artist, who has worked with some of the best, is open to offers. His address is 139 Nevins Street, Brooklyn, N. Y.

At the Marlowe Theatre, Chicago, a capable and versatile leading woman is wanted for the stock company.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Elmer Tenley, Princess Pauline (second week), Joe and Nellie Doner, Arthur Don and Minnie May Thompson, Walter Schrode and Lizzie Mulvey, Belle Hathaway's monkeys, Gray and Graham, Daly and Reno, Tony and Flo Vernon, Patchen and Clifton, Max Ritter, Nagel and Adams, and F. Daly Burgess and his dog "Finnegan."

Keith and Proctor's Union Square.

Richard F. Outcault, Edwin Stevens and company, James A. Kiernan and company, Hugh Stanton and Florence Modena, Mlle. Amoros, Raymond and Caverly, Tony Wilson and Heloise, Robert Baker and Earl Nemo, Argyo Kastron, O'Laughlin and Cohen, Edestus, Alexander and the Millership Sisters.

Keith and Proctor's Twenty-third Street.

May Vokes, assisted by Gus Pixley, Grace Cameron, Ed F. Reynard, Frank Bush, Hermany's dogs and cats, Louise Montrose and her Auto Girls, Josselin Trio, Quaker City Quartette, and Young and Melville.

Hammerstein's Paradise Garden.

Machnow (American debut), Six Musical Cuttys, Tom Hearn, Spook Minstrels, Lalla Selbini, Rice and Prevost, Collins and Hart, Bernac's Comedy Circus, Ferreros and dog, and the Camille Trio.

New York Roof Garden.

Seeing New York, with Carrie De Mar, Al. Leech and Clifton Crawford, Ned Wayburn's Rain Dears, Salerno, Six Provenzies, and General Show, a new illusion.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Julius Steger made his vaudeville debut last week in a one-act play called The Fifth Commandment, written by Willis Steele. Mr. Steger has been before the New York public for many years, and received a warm welcome. As he had taken the precaution to engage an unusually competent company, including Forrest Robinson, Julie Herne, and Tony Pearl, the harpist, his vaudeville venture commanded more than the usual amount of attention. The play was prettily staged and was produced under the direction of Ben Teal, so that Mr. Steger must be given credit for having taken every preliminary precaution to insure a good performance. The scene is laid in the drawing-room of the home of a rich merchant in New York, whose seventeen-year-old granddaughter has a fancy for bringing street musicians into the house. She has run across a street singer and a harpist at the opening of the little play, and, much to her grandfather's disgust, has invited them to sing in the drawing-room. The old man retires in order not to be bothered with the singing, and the wanderers entertain the young woman with a ballad. The grandfather returns, catches the harpist in the act of stealing a vase from the piano and orders the men out of the house. The singer has picked up a photograph from the table, and it is made clear to the audience that he is the father of the girl, whose mother had died in giving her birth. The marriage was a runaway match, and the husband had gone abroad to complete his studies as a composer. The story is told in a dialogue between the old man and the singer, and deals with the struggles of the artist, of the letters that had never been answered, and of this chance meeting that had brought them together. The old man is still stern, and orders the singer from the door. Before he goes he repeats the refrain of the song he had been singing, and it brings back so many recollections that the grandfather finally relents, calls him back, and the father and daughter are reunited. The play resembles The Music Master in many ways, although it could not be called an infringement on that charming piece. Mr. Steger was very much in earnest and played with sincerity and feeling. His accent is pronounced, but he gave his lines a value that at times made them impressive. Mr. Robinson as the hard-hearted old man was dignified and forceful, and Miss Herne was as girlish and charming as any one could wish. Mr. Pearl gave a life-like character delineation of an Italian and played the accompaniments cleverly. Mr. Steger's entrance into vaudeville was successfully made, and he will be welcome to remain in the field as long as he pleases. Paul Spadoni, the juggler, made his reappearance in America, after an absence of several months, and once more scored a big hit with his really remarkable feats. He has made two very notable additions to his turn since he was last seen here. In one of them he places two large bowls of goldfish at the ends of a crossbar attached to an upright stick, on the top of which is a heavy torpedo. By an extremely well calculated movement he throws all three objects in the air, catching the glass bowls on his hands and the torpedo on the back of his neck. This trick was so unusual that it took the house by storm. The other novelty was the catching of a 200-pound torpedo on his neck that was allowed to roll down an incline, striking an obstruction that caused it to leap a few feet upward before landing on the base of the juggler's skull. In addition to these tricks Spadoni gave his regular performance, during which he manipulates the lightest and heaviest objects with equal skill. Carl Hertz, the illusionist, who has not been seen here in a long time, opened his act with his latest novelty, which he calls "Belchazar's Blackboard." This consists of an ordinary blackboard, crossed with lines that form squares. Mr. Hertz hung a square of cardboard in front of the board and then went into the audience, requesting people to write questions. When he had gathered a sufficient number he returned to the stage and read the questions one by one. The answers appeared separately on the board, written with white chalk. This is one of the most puzzling illusions ever shown here, as Mr. Hertz goes to unusual pains to show that there is no apparent connection between the board and its surroundings. This trick was followed by other illusions, the best of which was the raising of his female assistant, Emeline Dalton, from a recumbent position on the floor to a height of four or five feet, without the use of the bench or couch usually employed. Another startling stunt is called "The Bridal Chamber." A platform raised on legs is shown, supporting a frame upon which curtains are hung in full view of the audience. When the platform is completely hidden by the curtains they are drawn aside, and a heavy single bed, with a young woman reposing on it, are disclosed. The three tricks mentioned are remarkable enough to sustain the reputation Mr. Hertz has enjoyed for years as one of the cleverest necromancers of the time. Edgar Bixley and company presented for the first time here a farce called The Enchanted Tree, that contains a good many hearty laughs. The characters are a tramp, a farmer, a country boy, a spinster, and a milkmaid. There is a good deal of horseplay, a little dancing, some singing, and some novel comedy business. Taken all in all, the offering is of the sort that vaudeville audiences like, and it was well received. Mr. Bixley was amusing as the tramp, and Fred Nolan, Charles Crollius, Adele St. Alva, and Evelyn Carrette did their share in making the sketch a go. Nellie Beaumont, assisted by Fred Wayne, was seen in My Busy Day, George Totten Smith's amusing skit, which made a pleasing impression. Miss Beaumont sang and danced and Mr. Wayne showed a little promise as a character comedian. Raymond and Caverly turned up with some new material which was delivered in a very amusing way, winning any number of laughs. They finished as usual with their burlesque on grand opera. Taylor Holmes began with his inimitable stuttering recitation, following it with imitations of Eddie Foy, Richard Mansfield, and a tough stage-manager directing a rehearsal. As an encore he recited Riley's "Good-bye, Jim," which won him a recall. The Three Ronays, musical novelty artists, and Gus Leonard, the magical musician, completed the programme.

PASTOR'S.—Princess Pauline, an English comedienne, made her American debut last week in an act consisting of character songs. She has some magnetism and dances cleverly, but her selection of songs was so wretchedly poor that she made scarcely any impression. "That Is Love," "In Sunny Spain," "The Military Girl," and "I've Got 'Em" were the ditties used by the performer, the last-named being the only one that was favorably received. It tells the story of a girl who frequents the music halls and goes crazy over the songs she hears. Every song had three verses and the singer repeated the choruses twice, so that the agony was unduly prolonged. With good songs Princess Pauline would stand a fair chance of success. William A. Inman, F. L. Wakefield and company appeared in a new sketch called Recognition, modeled on Howard and North's sketch, Those Were Happy Days. A special drop is carried, showing the entrance to a boxing club, and the characters are a slick-looking ticket speculator and an old Irishman. Most of the dialogue is taken up with the fleecing of the old man by the sharper, who uses slang in a way that confuses the Irishman completely. The "sport" winds up by stealing the old man's watch, and upon opening it finds his mother's picture inside the case. The watch and money are returned to their owner and the father and son fall on each other's necks. Aside from the fact that the act suggests the one above mentioned, it is a most entertaining offering. Mr. Inman as the gullib'e Irishman has a natural brogue and a good make-up, and is equal to his role in every way. Mr. Wakefield, as the fleecing ticket-man, was appropriately breezy and rattled off his speeches in a convincing way. The touch of pathos at the end was well done, and the comedians were recalled several times. Dixon, Bowers and Dixon, long known as the Three Rubes, put on a new act in which they were assisted by Anna Burt, a wire artist. Most of the comedy is introduced while Miss Burt is on the wire, the three countrymen watching her performance with intense interest. There is some dancing and excellent acrobatic work, the whole making a very entertaining specialty. The Four Sullys appeared once more in An Interrupted Honeymoon, which depends for its success upon the two boys, who are growing fast. Little Billy Sully should be instructed to enunciate more clearly the long words in his part, as the audience misses some good things through his slightly exaggerated manner of delivery. At the end of the sketch the youngest Sully baby is brought on, and the picture of family bliss is complete. Marshall the Mystic entertained for twenty minutes with his remarkable collection of hats and other things that he uses in his comedy juggling turn. He has many original ideas that are well carried out, and his turn was watched with interest and amusement from start to finish. George E. Murphy, Walt E. Whitman and company were seen for the first time here in a sketch by Mr. Murphy called Old Friends. It tells the story of two old farmer bachelors who had lived together for thirty years until one of them adopted a little orphan girl. This rouses the ire of the other man, and they have a disagreement for the first time in their lives. The act is mildly entertaining, and good character work is done by Mr. Murphy and Mr. Whitman. Mabel Raymond as the orphan and Fannie Monroe as a girl who borrows things, made up the cast. Juliet Wood, formerly of Wood and Ray, appeared as a lone star, assisted by John A. Byrne, Jr., in a travesty called Much Ado About Nothing. Miss Wood is a clever travesty artist, and with some revisions her offering will be quite acceptable. The supers introduced are amusing and some novel business won laughs. Laurence and Grace Sylvester, in a skit called Mike Murphy's Mistake, showed remarkable versatility. They opened as a tramp and soubrette, and after some comedy business and gags Mr. Sylvester made a quick change to straight acrobatic costume, doing a number of tricks on rings and a trapeze. The team finished in one, Mr. Sylvester changing again to an Irish make-up, while he and his partner did some very good dancing. Osborne and Wallace appeared in a sketch called The Right House, and on the occasion of the MIRROR man's visit the woman of the team received a very nice bouquet. One of the best acts on the bill was that of Sid Baxter, the aerial cyclist, who did many difficult feats with ease and grace. He was assisted by Beatrice Southwick, La Centra and La Rue, instrumentalists, and Alvin Brothers, comedy ring gymnasts, completed the bill.

KEITH AND PROCTOR'S UNION SQUARE.—Robert Hilliard, who has been playing in The Girl of the Golden West during the past season, has returned to vaudeville for the Summer, and headed the bill at this house last week, presenting Campbell McCulloch's one-act play, As a Man Sows. The play was reviewed some months ago in THE MIRROR, and it is only necessary to say that its strong situations held the attention of the audiences, and the excellent acting of Mr. Hilliard as the injured husband, Earl Ryder as the villain, Marie Rawson as the wife, and little Wanda Carlisle as the child, helped to make a very strong impression. The stage was prettily set, and for this Mr. Hilliard deserves credit, as he is always most particular in matters of this kind. Nellie Butler presented a new sketch, by Herbert Hall Winslow, called A French Marriage, in which she was assisted by Joseph Dailey. The story concerns a young couple who are living in a hotel in London, whither they have gone after a hasty marriage in France. They receive a letter in which they are warned that their marriage may not be legal, and they are greatly disturbed. Another letter informs the husband that his uncle has died leaving him $3,000,000 on condition that he marries a certain girl named in the will. The post office people are extremely kind in helping them out of their dilemma, as another missive arrives telling of the marriage of the girl named in the will to another man, so the happy pair fall into each other's arms, making plans for the spending of the big fortune. The sketch is an amusing trifle and affords Miss Butler many good opportunities for the display of her talent as a comedienne. Mr. Dailey proved an energetic and capable assistant. Ray L. Royce, of New York State Folks fame, who usually Summers in vaudeville, came around again and repeated the highly pleasing monologue that he has been doing for many years. Mr. Royce impersonates quaint characters, using wigs and whiskers to add to the effect, and he is always sure of making a successful bid for popular approval. As he is seen only between seasons, his offering, while old, does not seem stale. Merri Osborne made her reappearance on the stage after an absence of several years. She sang a few songs, assisted by a woman pianist dressed like a Vassar College professor, and when the accompaniments grew too difficult for her assistant Miss Osborne sat at the piano herself and accomplished much more satisfactory results. The song with which she opens her act is one that she sang at Koster and Bial's eight or nine years ago and is not of much account, many better ones having lived and died since it was written. The two other ditties are better, and were archly sung by the performer, who retains some of the magnetism that made her popular when she was first seen here. Johnnie Stanley and Grace Leonard, both of whom are clever, have joined hands, and showed their new act for the first time. It is a hodge-podge of gags, nonsense, songs, dances, and imitations, smartly strung together, so that there is something gingery going on nearly all the time. The features of the act are imitations of Cohan and Foy by Mr. Stanley, and a song called "What's the Use of Dreaming?" by Miss Leonard. Gertrude Gebest made a very good impression with imitations of Maude Raymond, Edith Helena, and Vesta Victoria, and finished with a recitation telling the story of a horse race. Howard and Howard, as the Hebrew Messenger Boy and the Thespian, were on late, but managed to make a good impression with their comedy. Caron and Herbert replaced Clarke's Hazardous Globe of Death, and scored in their comedy acrobatic specialty. Geiger and Walters in a musical novelty called The Streets of Italy; Alexis and Schall, Mlle. Edna, whistler, and Barto and Lafferty, dancers, were also in the bill.

NEW YORK ROOF-GARDEN.—Ned Wayburn's Rain Dears made their New York debut last week. The company consists of eight girls, headed by Neva Aymar. The act is in four scenes, showing Toyland, Dreamland, Iceland and a cornfield. The scenery is pretty and in good taste, and the act is one of the best so far shown by Mr. Wayburn, who has been uncommonly industrious this Spring in putting on new offerings of a pretentious character. The girls are lively and Miss Aymar scored a personal hit. The lyrics by William Jerome and Edward Madden and the music by Jean Schwartz, are of a popular order. The act gets its name from the fact that in the final scene there is a real rainstorm, the girls dancing in mackintoshes and boots and making an effective picture. The Stein-Erretto Troupe made their reappearance after an absence of two years, and again won applause for their remarkable hand-balancing and other feats. Work and Ower, comedy acrobats, made their American debut, and were fairly successful with material that is not startlingly new. Salerno, the juggler, and the Six Provenzies remained as very strong cards. Seeing New York, the musical farce, is still undergoing improvements. Carrie De Mar introduced new imitations and a doll impersonation that brought down the house, and Clifton Crawford and Al Leech brightened up their specialties.

HAMMERSTEIN'S PARADISE GARDENS.—The Fays finished their second and last big week and again scored heavily. Others who pleased were Rice and Prevost, Bernac's Comedy Circus, Lalla Selbini, the Six Musical Cuttys, the Spook Minstrels, Tom Hearn, Woodward's seals and sea lions, Collins and Hart, Camille Trio, and the Sharp Brothers. The business was very large.

MIMIC GETS A SURPRISE.

While Del-A-Phone, the mimic, was entertaining an audience at the People's Summer Theatre, in Leavenworth, Kan., on Sunday evening, June 17, a very interesting event was occurring in a hotel a few blocks away, where the performer and his wife were staying. Del-A-Phone makes a specialty of imitating the crying of a very young baby, and on the evening mentioned, while he was doing this, news reached the theatre of the arrival of a real baby in the Del-A-Phone family. The stage-manager stepped to the wings and whispered the glad tidings to the mimic, just as he was drawing in a fresh breath to make his baby imitation stronger. The happy father gasped, but recovered himself, and finished his imitation with a few extra flourishes that brought down the house. After he had bowed he ran all the way to the hotel to find that he was the possessor of a daughter weighing four pounds. He then went back to the theatre and gathered a few friends, who returned with him to the hotel and drank to the health of the new arrival in stage champagne. The Del-A-Phones, when they are at home, reside near Montreal, Canada, where they are known as Mr. and Mrs. Kelly. They have another daughter, who is now about four years old, named Priscilla. The family was in San Francisco at the time of the disaster, and all were obliged to sleep in one of the parks for several nights before they were able to secure passage toward the East.

VAUDEVILLE IN MONTREAL.

Montreal is to have a real vaudeville theatre at last. The site selected is at the corner of City Councillors and St. Catherine Streets, which is about midway between the English and French quarters. It will be called Bennett's Theatre, and will be booked by the Keith-Proctor offices. About five years ago F. F. Proctor tried to interest the Montrealers in straight vaudeville, but they did not take kindly to the idea. During the Summer at Bohmer Park, which is on the outskirts of Montreal, there is a short bill of vaudeville, with musical selections by a large band, and the average attendance is five or six thousand. The admission is only 10 cents, and this includes a seat on the ground floor of the immense barn that is by courtesy called a theatre. It was this interest in vaudeville that prompted Mr. Proctor to take His Majesty's Theatre, but it turned out that the people that fancied vaudeville at Bohmer Park on a 10-cent basis did not care to pay the higher prices at the Proctor theatre during the regular season. It is possible that the new theatre may be more successful, as it will be in a better location than the one formerly occupied by Mr. Proctor.

VESTA VICTORIA OBLIGED TO REST.

For some time past people with a strange sense of humor have been asking a conundrum about the health of Vesta Victoria, the answer to which is that she is ill, having caught cold while "waiting at the church." A cable message received in New York last week conveys the information that Miss Victoria is really ill, and the many friends she made during her recent engagements in this city will be pained to learn that she will be obliged to take a rest of at least a month. She is suffering with an affection of the vocal chords, and may possibly have to undergo an operation.

ROBERT ROGERS.

Above is a character picture of Robert Rogers, which was used by *Judge's Quarterly* as a front cover illustration and was also used by the famous writer, René Bache, to show the perfect laughing face in several of his syndicated letters. Mr. Rogers is a comedian of the unctuous type, and is now with the Vaughan Glaser Stock company at Toledo, O., playing the Casino Theatre. After July 15 Mr. Rogers and his clever wife, Louise Mackintosh, will devote their time exclusively to Edward Locke's playlet, entitled Out of Sight, which made a phenomenal hit in vaudeville at Olentangy Park. The playlet runs twenty minutes, and a careful count showed there were just forty laughs in that time, with a "scream" at the end. Mr. Rogers and Miss Mackintosh will remain at the Casino, Toledo, after closing with the Glaser company, and Out of Sight will be one of the features of a vaudeville bill headed by Grace Van Studdiford week of July 16. The sketch was originally called Invisibility, but the title was changed and the piece revised by Mr. Rogers to suit the needs of himself and his wife. Mr. Rogers' Address is 114 West Fortieth Street, New York.

WHITE RATS' ELECTION.

The White Rats of America held their annual meeting at their rooms, 1459 Broadway, on June 17. There was a large attendance, owing to the fact that the election of officers for the ensuing year was the special feature of the occasion. The balloting proceeded quietly and the following officers were chosen: President, R. C. Mudge; Vice-President, George W. Monroe; Secretary, John E. Burk; Treasurer, Harry O. Hayes; Trustees, George E. Delmore, Colie Lorella, and John Le Clair; Chaplain, Charles T. Aldrich; Note Rat, Ren Shields; Rap Rat, C. Lorella; Guard Rat, M. J. Sullivan; Prop Rat, Frank Gardiner; Nectar Rat, Junie McCree; Jest Rat, Bobby Gaylor. The society is in a flourishing condition, and the new officers are pledged to make it even stronger than ever during their administration.

ANNA LAUGHLIN LOSES SUIT.

Anna Laughlin was the plaintiff in a suit against F. F. Proctor that was tried before Justice Delehanty and a jury in the City Court last week for $600, alleged to be due as salary for two weeks that the singer did not play in the Proctor houses. Miss Laughlin played one week at the Fifty-eighth Street Theatre, and claimed that her contract called for two additional weeks. W. F. S. Hart, who appeared for Mr. Proctor, moved for a dismissal on the ground that the contract held by Miss Laughlin, which was placed in evidence, provided for only one week, it being a supplementary contract, which had been accepted in place of a contract bearing an earlier date. The court agreed with Mr. Hart, the case was dismissed, and Miss Laughlin will have to pay the costs.

CRIMMINS AND GORE HOME AGAIN.

Dan Crimmins and Rosa Gore arrived in New York last week, looking perfect pictures of health after their successful tour of Australia, which lasted eight months. They brought to the Antipodes fifteen styles of pictorial printing, giving them a decided advantage over other artists in the matter of advertising. Their eccentric specialties proved to be exactly suited to the tastes of the Australians, and business was of the record sort in every stand. Their most pronounced success was made in their new sketch, Marriage à la Mode, which requires a cast of eight people. During the Summer they will play A Warm Match with a company of fifteen over the Wells circuit of Southern parks, and will do Marriage à la Mode in vaudeville next season.

METROPOLIS ROOF GARDEN READY.

Hurtig and Seamon announce that the new roof garden covering the Metropolis Theatre in the Bronx will be opened on Saturday evening, June 30. It will be called "Old Heidelberg in the Air," and has been modeled after a resort in the German college town, the expense incurred being in the neighborhood of $10,000. The opening bill includes Billy S. Clifford, the Grand Opera Trio, Gertie Reynolds and company, Klein, Ott Brothers and Nicholson, Countess Olga Rossi, the Four Toledos, the Three Mitchells, and the Novelty Duo.

A NEW THEATRE IN INDIANAPOLIS.

A seven-story hotel and theatre building is to be erected in South Illinois Street, Indianapolis, by Volney T. Malott. The theatre, which will be in the rear, has been leased by Ammons and Dubois, of the Crystal Theatre circuit, and will be known as the Crystal. Reese Trowbridge, business representative of the lessees, will also be the resident manager of the house. It is expected that the theatre will be ready early in October and will be used as a continuous vaudeville house at popular prices.

WEATHER HELPS THEATRES.

During the early part of last week the weather was so disagreeable that the vaudeville houses profited greatly. On Monday and Tuesday afternoons and evenings every vaudeville house open in the city played to standing room, and in one or two cases people were turned away. The audiences were for the most part made up of strangers in New York, who, being unable to remain in the streets, sought refuge in the theatres. The fine weather of Wednesday caused a decided change, when the people who had been crowding the theatres made a rush for Coney Island and the other Summer resorts.

PROSSER TO BE MANAGER.

W. W. Prosser, who is now managing Olentangy Park, will be the manager of the Empire Theatre, Columbus, O., when it reopens in the Fall under the Keith direction. Mr. Prosser is a hustling, energetic young man, and no better selection could have been made for this important place. It has been his ambition for a long time to manage a first-class vaudeville theatre in Columbus, having always maintained, in spite of the views held by others, that a really good vaudeville house in Columbus could be made to pay.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

"OUT OF SIGHT"

By EDWARD LOCKE

Robt. Rogers Louise Mackintosh

Produced at Olentangy Park, Columbus, Ohio, week of June 10. Headliners the first week in Vaudeville. All time open after July 8. Forty laughs in twenty minutes. No dull moments. Artistically played by actors of vast experience. Permanent address, 114 West 40th Street, New York. Until July 8, at the Casino Theatre, Toledo, Ohio.

New York City productions in which Robt. Rogers and Louise Mackintosh have appeared to advantage:

The Mocking Bird at The Bijou Theatre
Her Lord and Master at The Manhattan Theatre
The Great Ruby at The 14th Street Theatre
The Truth Tellers at The Grand Theatre

And Twenty weeks at Proctor's 58th Street, in Principal Comedy and Character roles. They have been under the stage instructions of such masters of technique as Mr. Fred Williams, Mr. Walter Clarke Bellows, Mr. Lawrence Marston, Mr. Wm. Seymour, Mr. Fred Wildman, Mr. Joseph Humphreys and many others, and now they have an "Out of Sight" Sketch or Playlet which is called "Out of Sight" because it is out of sight, being far above other one act plays.

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Keith's New Theatre	Philadelphia, Pa.	Shea's Theatre	Toronto, Can.
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LOUISE MACKINTOSH.

Above is a picture of Louise Mackintosh, who, with her husband, Robert Rogers, has just gone into vaudeville in a one-act play called Out of Sight, written by Edward Locke. Mr. and Mrs. Rogers were headliners during their first week in vaudeville, at Olentangy Park, Columbus, O., week of June 10. Every newspaper in Columbus spoke in glowing terms of the work of these clever artists and of Mr. Locke's surprising play. Miss Mackintosh is now with the Vaughan Glaser Stock company at the Casino Theatre, Toledo, O., but after July 15 will be in vaudeville exclusively. Her permanent address is 114 West Fortieth Street, New York.

MELVILLE GETS INJUNCTION.

Frank Melville, who books for and controls a number of Summer parks, on Thursday last, through his attorney, Herman L. Roth, obtained a temporary injunction against the United Booking Offices of America, which does the booking for the big vaudeville merger, restraining that concern from interfering with his business. The order was signed by Justice Giegerich, of the Supreme Court, and arguments for making the injunction permanent will be heard before Justice Truax to-day (Tuesday). The facts alleged by Mr. Melville are that he is the booking agent for the Valley Theatre, Syracuse, which is run in connection with a street railway park, and that a short time ago he made a contract with J. A. Moross, manager of the Red Raven Cadets, an act that employs a number of girls, for the appearance of the Cadets at the Valley Theatre. The booking is alleged to have been canceled by Moross, who, Melville alleges, declared that should he play the engagement he would be blacklisted by the theatres booking through the United Booking Offices. It is said that Moross made his statement to Melville in the presence of several witnesses, and Mr. Roth is contemplating the bringing of a suit for conspiracy against the managers in the merger, which, Mr. Melville claims, was formed in violation of State and Federal laws. The conspiracy suit will be brought in the United States courts, under the Sherman Anti-Trust law, which prohibits combinations in restraint of trade. In the present action the list of defendants includes all of the managers in the merger. At the Keith booking offices, in the St. James Building, it was denied emphatically that any attempt had been made to interfere with the affairs of any one doing business anywhere.

JOSEPHINE SABEL'S PLANS.

Josephine Sabel and her husband and manager, David Sabel, arrived in New York on Thursday last on the *Deutschland*. Miss Sabel has been in Europe for several months, and was remarkably successful in Vienna, Budapest, Paris, London and the principal cities in the English provinces. Just before leaving Paris she signed contracts to head the company at the Scala in Paris, playing the godmother in the new revue, which will open in September. This is the first time that so important a part has ever been given to any but a French actress, and Miss Sabel is naturally very proud of her distinction. This contract covers a period of six months in each year for three years, and during the other six months Miss Sabel will play in her native land, the United States. Although born in Massachusetts she can sing equally well in English, French, German, and Hungarian. After her last engagement at Ronacher's, Vienna, the management gave her a gold medal, a thing that had never been done before in the history of the house. Miss Sabel has brought with her a wonderful array of new costumes, that are the very latest creation of the finest dressmakers in Paris.

WILL REMAIN INDEPENDENT.

John J. Ryan and John W. Considine, who have been in New York for several weeks, returned to their homes in the West a few days ago. They did not join the big merger and will continue to run the seventy-six theatres owned or booked by them an an independent basis. Mr. Ryan is now putting the finishing touches on his new Olympic Theatre in Cincinnati, and will be busy all Summer looking after this house and the others in which he is interested. The houses which Mr. Ryan and Sullivan and Considine are conducting will be booked through their own offices in Chicago and New York, without any affiliation either with the Keith and Proctor merger or the William Morris-Oscar Hammerstein-Percy Williams forces. Ryan and Considine had several conferences with all the parties in the field of big vaudeville, and finally decided to continue their business in their own way.

PRIMROSE BEGINS REHEARSALS.

George Primrose, the minstrel, returned to New York last week from a short vacation at Thousand Islands, during which he reduced the piscatorial population of the St. Lawrence River by several dozen. As soon as he arrived in the city Mr. Primrose summoned the sixty members of his company and they repaired to Plainfield, N. J., where they will rehearse until the latter end of this week, when the season will open. The regular tour of the company will begin at Manhattan Beach, where it will remain for two weeks, after which the principal Summer resorts will be visited prior to the beginning of a long road season that will take in the principal cities.

HIPPODROME AFFAIRS.

Rumors flew up and down Broadway last week at the rate of one a minute regarding the future management of the Hippodrome. One of the most persistent reports had Melville B. Raymond in charge, but the rumor faded into thin air before very long. It is understood that John W. Gates and the other directors intend to run the big playhouse according to their own ideas, but they need an active, energetic man to act as the official head of the concern. The directors have applications on file from at least a dozen well-known managers, each of whom imagines that he has just the capabilities for the successful running of the house.

RINGLINGS BUY FOREPAUGH'S.

A deal was completed at Rock Island, Ill., on Thursday last by which the heirs of the late James A. Bailey sold to Ringling Brothers in its entirety the organization traveling under the title of Forepaugh and Sells Brothers' Circus. It is expected that through this arrangement the circus war that has been enlivening the Western towns since the season opened will come to an end. It is possible that Wallace's Shows may be added next season, as Mr. Wallace has been on the firing line when the paste was flying in thick gobs. Ringling Brothers will keep their acquisition separate from the one now traveling under their name. Next season, by an alliance with Wallace and with the Barnum and Bailey interests, which also own Buffalo Bill's Wild West, they expect to have complete control of the circus business in America.

BUFFALO BILL AT BUDAPEST.

Buffalo Bill's Wild West Show visited Budapest, after a successful season in Vienna, and is doing a big business. Thirty other Hungarian towns will be included in the route.

VAUDEVILLE JOTTINGS.

Happyland, the new resort at South Beach, Staten Island, will open June 30, under the management of Albert Hergenham. A big ballet spectacle called The Carnival of Venice, under the direction of Boleny Kiralfy, will be the principal attraction.

Rigo and his Gypsy orchestra, who were brought from Europe for the Williams houses, began an engagement last week at the Harlem Casino.

The Olympia in London has been secured by a syndicate of American and English capitalists for an immense fair that will be held next December. Preparations for the event have already been begun.

Donna, the "talking head," which was fully described in Frederick Melville's last letter from London, will be the leading feature of the bill at Hammerstein's next week.

Ralph Lewis has just closed a very successful season with Margaret Wycherly as leading support. Mr. Lewis has found much favor at the hands of the critics throughout the country and has been engaged for next season. Frank "Silvers" Oakley made his vaudeville debut last week in a pantomime skit that includes his baseball travesty and his burlesque on the Dip of Death.

Mabel Keith has been engaged by Lasky-Rolfe and co. for Military Octette and the Girl with the Baton. She should prove a valuable acquisition to the act, being considered one of the best female cornet players in the world of "brass," having studied under Jules Levy at his home in Nebraska.

Sam Myers, who for the past five seasons has been connected with A. H. Woods' attractions, has resigned to accept the general management of Wilmer and Vincent's chain of vaudeville houses.

Laura Guerita, formerly of When We Were Twenty-one, will appear in vaudeville next season. Since her marriage Miss Guerita has not been on the stage, and her reappearance will be welcome news to her friends. She has engaged W. E. Ely, press representative of the Pays, to write a sketch for her along very original lines that she has mapped out, and the sketch will be put in rehearsal shortly.

After a most successful season with stock burlesque Manager Sid J. Euson has closed the Sid J. Euson Theatre, Chicago, and the house will undergo a series of complete improvements, and when reopened it will be one of the handsomest burlesque theatres in America. Manager Euson has made arrangements with the Columbia Amusement Co. to play all of its attractions, which will give Euson and Chicago a fine line of the best things in the burlesque field. The season at the house begins in August.

Henriette Markstein, the concert pianist, is putting the finishing touches to a new musical extravaganza which is to be produced in the leading vaudeville houses the coming season. J. W. Davidson, who is writing the lyrics, will be featured, in connection with Lavenia Fitz-Allen and a strong supporting co. of twelve people. With the scenic and light effects the act will be a decided novelty. Miss Markstein will personally conduct the orchestras in the houses in which the act will be produced.

Bush and Gordon have dissolved partnership by mutual consent. Frank Odell Gordon has produced a startling novelty, assisted by Rose Kinley. The billing of the new act is: Frank Odel and Rose Kinley, presenting Pierrot and Pierrette. The costuming, novel effects and acrobatic dancing are special features of the new specialty.

Emma Krause is contemplating a return to vaudeville with her Dutch pickaninnies.

Sydney Grant is booking his dates in conjunction with Zay Holland, who is billed as "The Girl With the Violin."

Ned Wayburn's Rain Dears, now at the New York Roof-Garden, have been engaged for the Orpheum Road Show for next season.

Machnow, the giant, was taken to Washington on Wednesday last and was introduced to President Roosevelt. He tried to kiss the hand of the Executive, but Mr. Roosevelt soon showed him that Russian customs do not prevail in the United States by giving the big man's hand a hearty grip. Machnow's engagement at Hammerstein's ought to be very successful, if good press work counts for anything, and it usually does.

Harry Houdini has been engaged for next season to tour the Keith and Proctor circuit. He will make arrangements to set back his European time to allow him to fill this engagement, which will probably be his last in America.

Julius Steger made such a good impression last week at the Twenty-third Street Theatre in Willis Steele's playlet, The Fifth Commandment, that he has been engaged for thirty weeks next season in the Keith and Proctor houses. The season after next Mr. Steger will be starred by Martin Beck in a three-act play, adapted from the German, and written around the song that Mr. Steger uses in his present sketch.

Sylvester, Jones, Pringle and Lorell tried a new act at the New York Roof-Garden on Sunday evening, and will probably be added to the regular bill in the near future.

The directors of the Empire circuit held a meeting at Cincinnati on Thursday last, and decided on the plan of campaign for next season. Several of the houses in the far West were cut out, and the longest jump next season will be to Duluth. The new houses recently added to the circuit in the East will make up a season of forty weeks.

Brooklyn is to have a new burlesque playhouse, to be ready for occupancy by November. It will be built for the Empire circuit. An option has been obtained from Gottfried Westernacher and Edward H. Schuletor on ten lots just back of the Broadway Theatre, at Myrtle Avenue and Broadway. The new structure will be of the latest design and fireproof, and will cost $200,000. It will have a seating capacity of 1,800, and will be the finest burlesque playhouse in the country.

The Merideth Sisters, who have been abroad for almost two years, meeting with success everywhere, will sail for home June 30 on the "St. Paul." They have an entirely new act, with very elaborate costumes and scenery, but will continue to do at least one Indian song.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—One more vaudeville house, the Lyceum, has closed for the Summer, but the place is taken by the Summer parks, which are in full swing.——At Keith's the Fadettes divide honors with Robert Hilliard, who plays As a Man Sows. The others are the Seldoms, Stuart Barnes, Caron and Herbert, James F. Kelly and Annie M. O'Brien, Fields and Polley, Young American Quintette, Lessard Brothers, Alexis and Schall, John and Bertha Rich, and La Dent.——In the olio at the Palace are McKeever and Sandry, the Bradfords, the Grahams, Morton and Deane, and Hayden Brothers.——The Minstrel Maids continue at Austin and Stone's, and there is an alternating olio given by the Belfords, the Copes Trio, Riley and Morgan, Violet Gleason, and James and Richard.——For the vaudeville attractions at Paragon Park Will Hill remains another week, and Lee W. Schuyler and Wolfing's horses also appear.——Medford Boulevard presents the Macarte Sisters, Jackson and Hoon, Burke's musical dogs, Ryan and Richfield, Haney Johnson, and Chalk Saunders.——At Norumbega Park the bill is given by Alf and Maybe Wilson, Donovan and Arnold, Irene La Tour, Tenji Troupe, and Fred Fay.——J. W. German's Opera co. presents Olivette at Lexington Park this week, the first operatic attraction there.——Manager G. H. Batcheller is planning quite an elaborate reconstruction for the Lyceum, involving a lowering of the orchestra floor to the street level.——Professor Hutchins, the silver tongued orator of Austin and Stone's, was one of the witnesses for the defense at the trial of John Sinclair last week. The defendant was formerly known in amusement circles, but recently has been an astrologer. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre, week 25: Mr. and Mrs. Sidney Drew, Charles Howard, Eight Allisons, Pulfrey and Beeler, Sabel Johnson, John and Bertha Gleason and Fred Houlihan, Swan and Bambard, Jack Wilson, Geiger and Waters, Carr and Jordan, Barto and Lafferty, Mlle. Edna, and the Gagnoux. Business continues to capacity.——Trocadero: The Innocent Maids in Summer entertainment. Billy Hart, Frank Riley, Mae Taylor, Adams and George, Denton and Germon, and Boyce Brothers are

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Bijou, Minneapolis..... May 21 | Brighton Park, Louisville..... July 8
Pantages, Winnipeg..... May 28 | Brighton Park, Memphis..... July 15
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the features.——Bijou: Burlesque stock co., with usual olio, making a good bill. Business and Manhattan, Gotham and Eden Musee continue to do good business. Coming: Francis Gaycty Girls in two performances. Julius Cosby, Cole Sisters, Bentley and Mack, Chas. Richardson, Kelly Collins, and Corrie Kaymond are good drawing cards. The usual amateur night on Friday is a source of considerable fun and draws good patronage.——All the amusement parks are in full swing, with free entertainments that attract the crowds.
S. FERNBERGER.

CHICAGO, ILL.—At the Majestic this week The Magic Cup (musical sketch), Claude Gillingwater and co., Kate Condon, Ward and Curran, Lizzie Evans and Harry Mills, Allen Shaw, Le Hartyne and Nobleman, De Voe Sculptors, Cameron and Flanagan, De Hollis and Valora, Lasses and St. Cloir, and Klaw Collins.——Olympic: Eddie Foy, Clayton White and Marie Stuart, Welch, Mealy and Montrose, Una Clayton and co., Four Emperors of Music, Pierce and Roselyn, Phyllis Allen, Quigg and Mack, Whitehead and Glennon, Lazar and Lazar, Elroy and others.——Star and Gayety: Cosgrove, suppression and Forrester.——Riverview: Venner Girls, Kanzas Cyclone, Fall of the Golden Gate, The Jungels, Indian Band.——White City: Harris Trio, Kanzas, Rabel Brothers, Davenport wire act, Will J. Dickey, Josephine Matthews, Manahan Trio, Doyle and Granger, Peter J. Smith, Brothers Devan.——Ravinia Park: Walter Damrosch and orchestra.——Chutes: Powell's Band, the mermaid, Florence Mitchell, Jessie Bellande, Boston Sisters.——Folly: Liberty Girls.——Trocadero: Nat Fields, Three Fudges, Ort Bulcott, Freeman and Watson, Leeks and Chaplo, and Girl in Blue.——Dime: Eddie Foy's cartoons of famous men were a big feature at the Majestic last week, and he was very well received by press and public.—Forelle, the sympathetic head hander, will return to the Coliseum July 7 and remain the rest of the season.
OTIS COLBURN.

KANSAS CITY, MO.—A bill of general merit was well received by good crowds at Hopkins' Forest Park 17-23. Macart's monkeys were given headline honor and the act scored a hit. Others were Bader Brothers, Avon Comedy Four, Dixon Brothers and the Virginia, all of whom won applause.——In the German Village at Electric Park 17-23 the bill pleased, as usual, and drew large crowds. Almaco and Lorraine in a musical act won enthusiastic applause, while Kohlsch and Children, Connelly, Neff and Connelly and the Lockhart Sisters were scarcely less well received.
D. REEDY CAMPBELL.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): The following programme is offered week 25-30: Harry Davis Stock co., composed of Minna Phillips, Marion Ballou, Charles Abbe, George Probert, Alice Gale, and Gwyn Hyde, in the one-act play The Spy; Emma Carus, Bedini and Arthur, Taylor-Farrell Trio, Harry Davenport, Stanley and Leonard, Miles and Richards, Howard and Howard, Jessica Cree, Rhodes and Carter, Apdale's Animals, and Three Matinee Maids. Good business prevails.
ALBERT S. L. HEWES.

TOLEDO, O.—At the Casino Vaughan Glaser and Fay Courtenay headed a good co. in the well worn What Happened to Jones week 17. Business was good, notwithstanding bad weather.——At the Farm the usual good vaudeville bill embraced Edith and Willie Hart, George Germaine and co. in The Idol Smasher, the Schubert Quartette, Will Dockray, and the Meinote-La Nole Trio.——At the Crystal were Archer and Carlisle, R. C. Hay, Stephner and Abpel, W. C. Baker, and Three Hillyers.
C. M. EDSON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Four new numbers appeared on the bill week 11-17, adding greatly to an already excellent programme. The new ones were Nita Allen and co. in Cressy's skit, Our Two—Stateroom One; Cliff Gordon, the German Politician; Brothers Damm, acrobats, and Domenico Russo's Quartette in grand opera selections. The holdovers were Clifford and Burke, Burt and Bertha Grant, and Mosher Brothers.
DON W. CARLTON.

BUFFALO, N. Y.—Shea's: Edwin Stevens, Julie Ritz and co., Bedini and Arthur, Cain's dogs, Palfrey and Hoefler and Irving Jones pleased 18-23.——The stock co. at the Lafayette is doing only a fair business.——Lim's 18-23 offered Hamlin, Rae Vaughn, George W. Leslie, Gertrude Stuart and the Seymours.——Athletic Park has the St. Bolmes as headliners.
P. T. O'CONNOR.

BALTIMORE, MD.—The Keith bill at Electric Park for this week includes Edward Clark and his Six Winning Widows, Laura Millard, Tascott, the coon shouter; Three La Mase Brothers, and Allen and Ralton. The big open air feature is Kenyon and De Garmo.——The Royal Artillery Band continues its concerts at Riverview Park, drawing large crowds.
HAROLD RUTLEDGE.

DENVER, COL.—Crystal (G. Ira Adams, mgr.): Ralph E. Cummings co., Meany and Anderson, Pete and Allie Elmo, and Sheridan and Forest are pleasing 19-23.——Novelty (H. Lubelski, mgr.): William Thompson and co., L. J. Holmes' menagerie, Isen and Ady, George W. Evens, Henry Finck, and the Richards make up an attractive bill.
MARY ALKIRE BELL.

CINCINNATI, O.—At Chester Park 17-23 were Luba De Serena (second week), Laura Davis, vocalist; the Bachelor Sisters, and the Brothers Gloss.——At the Lagoon appeared Herbert and Willing, Sanders, Deane and Sanders in A Timely Lesson, the Abearns, acrobats, and Mantell's Marionette Hippodrome.
H. A. SUTTON.

CLEVELAND, O.—Keith's Prospect Theatre has the following bill 25-30: David Hartford and co. in Sunset, Four Fords, Byron and Langdon, Ray L. Royce, Diamond and Smith, Sintri and Kessner, Irving Jones and Willie and Edith Hart.
WILLIAM CRASTON.

REVERE BEACH, MASS.—Inclement weather greatly interfered with business Bunker Hill week 17-23. At Wonderland in the outdoor arena Largay Sisters, Delmore and Oneida, Lunette, Bilyck's Seals and the Salem Cadet Band are pleasing large crowds. All concessions are doing a nice business. Fire and Flames drawing capacity houses.——At Manager John F. Slattery's Crescent Garden Ferguson and Dupree, Edwin George, German and Francis, Ferranti, Carroll and Baker, Le Vean and Will E. Hanna gave satisfaction to fair houses. James E. Macrath, professionally known as Harry Russell, and Zella O'Connor, pianist at the Crescent Gardens Theatre, were married by the Rev. Father Coppinger at St. Joseph's Church, Boston, 21. Among the presents received by the happy couple was a fine clock from the employees and the performers at the Crescent Gardens Theatre and a clock from His Honor the Mayor co., Mr. and Mrs. Macrath will remain at the Gardens for the balance of the season.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): Headed by the great Ludlan, who is in his second week, the bill for 18-23 includes Mr. and Mrs. Gene Hughes, Swan and Bambard, John Hayard, Millership Sisters and Lillian Bender, to capacity.——Riverton Park (E. A. Newman, mgr.): Season opened 18 with J. W. Gorman's Cosmopolitans, composed of La Rex, Chalk Saunders, Bennah and Miller, Smith Troupe of Acrobats, the Ruan-Litchfield co. and Trainer's Orchestra to excellent attendance.——Item: Ludlan is proving himself the sensation of the season at the Portland by his ability to extricate himself from all sorts of devices especially constructed to confine him. Manacles, straitjackets, specially constructed packing cases, bolts and bars have all proven useless, and he continues accepting all challenges.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Clayton White and Marie Stewart co., Healy, Doty and co., Roder-Lovell Trio, Wells and Sells and Hallen and Hazes 18-24: business very large and attractions better than ever. Coming: Valerie Bergere and co. and Lew Hawkins.——Forwans Park (W. R. Gourley, mgr.): The Mikado to good business 18-24.——Items: This is the last week of Royal Opera co. Manager Gourley says he will open next week with vaudeville.——This is the last week of the Empire. Manager Kartver is now in New York booking attractions for next season.

RICHMOND, IND.—Gennett (Ira Swisher, mgr.): The Four Hilworths, Clark and Duncan, Marion Livingstone, Ernest Rent, Carrolton and Hodges, and Bissonette and Newman pleased good business 18-22.——New Phillips (O. G. Murray, mgr.): Carl Raymond, the Two Wrens, Leona Thompson, Emmett and McNeil, Lafayette Lyric Four, and Madame Dair. Good business.

EVANSVILLE, IND.—Cook's Park (Harry Lawrence, mgr.): The Two Rachettis, Andy Rice, the Ganys, L. De Arlen, and Scott and Wilson 17-23.——Oak Summit (E. F. Gilligan, mgr.): Master Slater, Fannie Frankel, Warren and Brockway, Gordon Eldrid, Melvill and Conway.——Feast and Furies, under the auspices of B. P. O. E. No. 116, 18-23, opened to good business.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): The Ottons, Madell and Corbley, Barr and Evans, Alice B. Hamilton, and E. F. Cochran to very good patronage 18-23.——Spring Grove Casino (Tom Powell, mgr.): Cole and Coleman, Welt and Zadella, the Tuscano Brothers, Harry C. Sawyer, and Fiorette Sisters to fair audiences.

ELKHART, IND.—Bucklen Opera House (H. G. Summers, mgr.): The Bucklin is closed, and will be opened August 6. The house will be given a general overhauling.——Crystal (J. H. Ammons, mgr): Colburn and Francis, Lewis and Harr, Ashton and Earle and Blanche Freeman pleased large audiences 18-23.

NEWPORT, R. I.—Shoedy's Freebody Park (Charles E. Cook, mgr.): An excellent opening bill, headed by Hilda Carle and the Red Raven Cadets, was given 18-23. Other good acts were by Miramo, Davis and Walker, Dan J. Harrington, Stephens and Earle, Garden and Somers, and Jessie Girard. Attendance was very good and a good season seems in prospect. Brindamour is featured for week 25.

NEWARK, N. J.—Proctor's 18-23 presented May Vokes, Stinson and Merton, Winona Winter, the Lasky-Rolfe Quintette, the Three Dumonds, Rice and Elmer, the Boldens, and Edward and Nettie Masse.——The bill at Electric Park included Richy W. Craig, Christy and Willis, Westwood and Veola, the Three Medcops, Sam Reed, and Hollis Sylvester.

BINGHAMTON, N. Y.—Rose Park (J. P. S. Clark, mgr.): Billy Johnson and his Gaiety Ladies 18-23 are drawing large crowds.——White City (C. H. Wagner, mgr.): Hines, Cole and Hoey, Mikel and Lehrer, Joe Mitchell and his dog "Tim," Hilbert and Reif, and McNamee 18-23 are attracting big crowds.

LITTLE ROCK, ARK.—Forest Park (Charles T. Taylor, mgr.): Ferguson and Rooney, Dewey and Daniels, Jennie De Wood, Hathaway and Reed, and Harry Prince 11-23 to good business. Hathaway and Reed, Hoyt and Lotz, Will Hart, Carter and Waters co., and Harry Prince 18-23.

ERIE, PA.—Waldameer: The Lovitts, Lee White, La Belle Sisters, Joe A. Hardman and Wolf Brothers present good bill to crowds 18-23.——Four Mile Creek: La Adella, Tom Moore, Rial Fagan Trio, the Gardens and Will Fields played to large houses 18-23.

PORTLAND, ORE.—Week 11-13: Pantages: The Great Helm, Stamps and Jones, Jean Wilson, La Toska, the Hazlitt Trio and the Perkins Tavern Quartette.——Grand: Danny Dunn and co., Mr. and Mrs. Lockwood, Clifford and Orth, Rapoli and Harold Holt.

ROCKFORD, ILL.—Bijou (A. J. Shinp, mgr.): S. H. Roberts, Rome and Kelly, Thomas De Verne, Cole and Clemento, and H. B. Pierce 11-16 to good business.——Harlem Park (George G. Sackett, mgr.): In spite of cool weather performances pleased fair houses.

TRENTON, N. J.—Broad Street Park (Peter Wardine, mgr.): This popular resort, under new management, is doing better than ever before. Carl Demarest, Quigg and Mack, the Great Richards, Sterling Trio, and Topack and West scored 18-23.

ASHLAND, PA.—Woodland Park: Brown and Wright, Mason and Mazett, Magnani Family, Al. Weston and co., and Jerome, Fremont and Jerome week 18-23. Audiences very large and performances satisfactory.

SAN DIEGO, CAL.—Pickwick (Palmer and Fitzhenry, mgrs.): Sisters McDonald, Fred Lancaster, Rudolph Ashland, Rainbow Trio, Jimmy Roberts, and the Harmony Four week 11-16. Excellent business.

HANNIBAL, MO.—Star (J. B. Price, mgr.): Noblette and Marshall, Quinn Trio, Howard Saunders and Leonard and Drake 11-16; attractions and business good.——Buckeye Trio, Hilbert and Warren, Howard Saunders and Bonnie Cruz 18-23.

DETROIT, MICH.—The Temple presented 18-23: The Four Pucks, Charley Case, McWatters and Tyson, Floyd Bradbury, Charlotte Ransomcroft, Frank Byron and Louise Langdon, Tom Brown and Silva Navarro and Stangapoel. Willard Sims heads bill 25-30.

JAMESTOWN, N. Y.—Celoron (J. J. Waters, mgr.): Good houses saw a good bill 18-23, including the Six Glissorettis, Quinlan and Mack, American Comedy Four, Henry and Francis, and Ida O'Day.

SUPERIOR, WIS.—Bijou (L. O. Whittier, mgr.): Claude Austin, Bessie Whittier, Vardaman, Bear and Westbrook, John Dunn and Wilhelma Concert co. 18-24: business big.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Al Spaulding, Leonore Dupree, May Nelson, Sadie Brand, Laura Martiere and James Proudlove 18-23: large business.

MADISON, WIS.—Otto and Edward Bleckenstadt are about to erect a new continuous performance theatre, to be ready early in the Fall. The bookings are to be made through Kohl and Castle.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): Voelette and Old Zara and co., James Dunn, Marvelous Figaro and Rex Muckley pleased large houses 18-23.

GOSHEN, IND.—Irwin (Ammons and Dubois, mgrs.): The Lyons, Burke and Urline, Ed Poulter, and S. Hemer Moser week 18. Fair bill and attendance.

BRUNSWICK, ME.—Merry Meeting Park: The season opened 18 with Tommy Donnelly's Minstrels for one week.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. No names of performers with combinations are ever published in this list.

Abbott and Weaver—Olympic, Chgo., 25-30.
Adair and Dahn—Fontaine Ferry, Louisville, 25-30.
Adams, Musical—Southern Park, Pittsburgh, 25-30.
Addison and Livingston—Davenport, Ia., 24-30.
Adler, Pie—Ingersoll Park, Des Moines, Ia., 24-30.
Albertus and Millar—Huddersfield, Eng., 25-30. Hippodrome, London, Eng., July 2-Aug. 11.
Alexander—Keith's, N. Y., 25-30.
Alexis and Schall—Keith's, Boston, 25-30.
Allen and Dalton—Electric Park, Balto., 25-30.
Allen, Leon and Bertie—Orph., Lima, O., 25-30.
Allen, Phyllis—Olympic, Chgo., 25-30.
Allimas, Eight—Keith's, Phila., 25-30.
Almon, Joe—Bijou, Lansing, Mich., 25-30.
Alvin Trio—Moore's, Portland, Me., 25-30.
Alvuna, Vic—Atlantic Garden, N. Y., 25-30.
Amann and Hartley—Empire, Birmingham, Eng., 25-30.
Amber and Crocker—Beacon Park, Webster, Mass., July 2-7.
Amoros, Mlle.—Keith's, N. Y., 25-30.
Anderson, Alfred—Olentangy Park, Columbus, O., 25-30.
Archer and Crocker—Park, Putnam, Mass., 25-30.
Arlington and Heisten—Atlantic Garden, N. Y., 25-30.
Arminta and Burke—Olentangy Park, Columbus, O., 25-30.
Armstrongs, Three—Henderson's, Coney Island, 25-30.
ASHTON, MARGARET—Empire, Shepherd's Bush, Eng., 25-30. Empire, Cardiff, Eng., July 2-7. Empire, Swansea, Eng., 9-16.
Austin, Claude—Unique, Winnipeg, Man., 25-30.
Bader, La Velle Trio—Sans Souci, Chgo., 25-30.
Baker and Mears—Keith's, N. Y., 25-30.
Baker Troupe—Riverton Park, Portland, Me., 25-30.
Baker, Will Carlton—Crystal, Toledo, 18-30.
Bandy and Wilson—Electric Park, Kansas City, Mo., 25-30.
Banks and Newton—Family, Davenport, Ia., 24-30.
Bannons, The—Electric Park, Newark, N. J., 25-30.
Banta Bros. and Van Dell—Park, Lewiston, Me., 25-30. Park, Portland, Me., July 2-7.
Barnes and Edwins—Lyric Park, Muscogee, I. T., 25-30.
Barnes, Paul—Proctor's, Newark, N. J., 25-30.
Barnes, Stuart—Keith's, Boston, 25-30.
Bartella, The—Schmer Park, Montreal, Can., 25-30.
Barto and Lafferty—Keith's, Phila., 25-30.
Bedini and Arthur—Grand, Pittsburgh, 25-30, Keith's, Phila., July 2-7.
Bennetto, Musical—Farm, Toledo, 24-30.
Bergere Sisters—Henderson's, Coney Island, July 2-7.
BERGERE, VALERIE—Maj, Chgo., July 2-7.
Berry and Berry—Fontaine Ferry, Louisville, July 1-7.
Bertram, Helen—The Alps, St. Louis, 24-30.
Bernee's Circus—Hammerstein's Roof, N. Y., 4-30.
Bissett and Scott—Park, Bayonne, N. J., 25-30.
Black Hussars—Henderson's, Coney Island, 18-30.
Boothtack Quartette—Rock Springs Park, E. Liverpool, O., 24-30.
Botter, Harry—Rock Springs, E. Liverpool, O., 24-30. Casino, Idora Park, Youngstown, O., July 1-7.
Bottomley Troupe—Montmorencie Park, Quebec, Can., 25-30.
Bowers, Walters and Crocheraze—Riverside Park, Montreal, Can., 25-30.
Bowery Boys' Quartette—East End Park, Memphis, Tenn., 24-30.
Bowman, Frank—Summit Park, Evansville, Ind., 24-30.
Box, Tod E.—Mannion's, St. Louis, 24-30.
Boyles, Arthur and Mildred—Temple, Detroit, 25-30, Shea's, Buffalo, July 2-7.
Bradfords, The—Palace, Boston, Mass., 25-30.
Bradys, Ray and Tom—Hamilton, Can., 25-27, Toronto, Can., 28-July 2.
Brennon, John—N. Y. Theatre Roof—indefinite.
Brittons, The—Moscow, Russia, 25-July 28.
Brooks and Vedder—Electric Park, Peekskill, N. Y., 25-30.
Brown and Wright—Dorney's Park, Allentown, Pa., 25-30.
Brown, Tom—Bay City, Mich., July 2-7.
Bryant and Saville—Dorney's Park, Allentown, Pa., July 2-7.
Buch Brothers—Henderson's, Coney Island, 25-30.
Buckeye Trio—Park, Hannibal, Mo., 17-30.
BUCKNERS—Apollo, Nuraberg, Ger., 1-30, Ambassadeur, Bucharest, Rumania, July 1-31.
Budworth and Wells—Lyric, R. McAlester, I. T., 25-30.
Burgess, F. Daly—Pastor's, N. Y., 25-30.
Burke and Dempsey—Morrison's, Rockaway Beach, 25-30.
Burke and La Rue—Savoy, Atlantic City, N. J., July 2-7.
Burke and Urline—Crystal, Wabash, Ind., 25-30.
Burton and Burton—Pinehurst Park, Worcester, Mass., 25-30.
Burton and Rankin—Forest Park, St. Louis—indefinite.
Burton's Dogs—Al-Tro Park, Albany, N. Y., 25-30.
Busch Family—People's, Leavenworth, Kan., 24-30.
Bush, Frank—Proctor's 23d St., 25-30.
Byron and Langdon—Keith's, Cleveland, 25-30.
Cambel, Louise—Atlantic Garden, N. Y., 25-30.
Cameron and Flanagan—Maj, Chgo., 25-30.
Cameron, Grace—Proctor's 23 St., 25-30.
Camille Trio—Hammerstein's Roof, 4-30.
Canter and Barlet—Steeplechase, Atlantic City, N. J., 25-30.
Caprice—Mannion's, St. Louis, 24-30.
Carle, Hilda—Valley, Syracuse, N. Y., 25-30.
Carlos, Charles—Orrin Brothers, Mexico, Mex.—indefinite.
Caron and Herbert—Keith's, Boston, 25-30, Keith's, Phila., July 2-7.
Carr and Jordan—Keith's, Phila., 25-30.
Carroll and Clarke—Forest Park, Little Rock, Ark., 25-30.
Carrollton and Hodges—Cook's Park, Evansville, Ind., 25-30.
Carus, Emma—Grand, Pittsburgh, 25-30.
Case, Charles—Bijou, Dubuque, Ia., 25-30.
Carson and Willard—Forest Park, St. Louis, 24-30.
Fontaine Ferry, Louisville, July 1-7.
Chadwick Trio—Casino, Atlantic, Ga., 25-30.
Chamberys, The—Fontaine Ferry, Louisville, 25-30.
Cherry and Bates—Oakwood Park, Pittsburgh, 25-30.
Clark and Duncan—Lake Michigan Park, Muskegon, Mich., 25-30.
Clarkes, Wilbur—Cook, Tokio, 24-July 14.
Claudia, Tekla—Shea's, Buffalo, 25-30.
Clayton, Una—Olympic, Chgo., 25-July 1.
Clivettes, The—Lincoln Park, Cleveland, 25-30.
Coates—Olentangy Park, Columbus, O., 24-30.
Cole's Dogs—Proctor's, Newark, N. J., 25-30. Keith's, Phila., July 2-7.
Cole and Coleman—Crystal, Toledo, 25-30.
Collins and Hart—Hammerstein's Roof, N. Y., 4-30.
Columbians, Four—Keith's, Boston, 25-30.
Condon, Kate—Maj, Chgo., 25-30.
COOKE AND MISS MOTHERY—Empire, Nottingham, Eng., 25-30, Empire, Leicester, Eng., July 2-7, Empire, Manchester, Eng., 9-16.
Corbett, James J.—Savoy, Atlantic City, N. J., July 2-7.
Corbly and Burke—Proctor's, Albany, N. Y., July 2-7.
Courtney, Maude—Empire, Newcastle, Eng., 25-30, Empire, Hull, Eng., July 2-7, Empire, Bradford, Eng., 9-16.
Coyne Bros.—Maj, Chgo., 25-30.
Crair, Ricky W.—Electric Park, Albany, N. Y., 25-30.
Crawford, Major—Luna Park, Coney Island—indefinite.
Cree, Jessica—Grand, Pittsburgh, 25-30.
Cyra, Bessie—Electric Park, Kansas City, Mo., 25-30.
Dallas, James H.—Moss and Stoll Tour, April 9-Aug. 1.
Dainties and Thornton—Junction Park, Beaver Falls, Pa., 25-30.
Dannenbaum and Smith—Forest Park, Palmer, Mass., 25-30.
Darcy, Mr. and Mrs.—Keith's, Phila., 25-30.
Davis, Richy W.—Electric Park, Albany, N. Y., 25-30
Davenport, Major—Luna Park, Coney Island—indefinite.
Dare, Jessica—Grand, Pittsburgh, 25-30.
Dare, Bessie—Electric Park, Kansas City, Mo., 25-30

Otara Japs—Bijou, Appleton, Wis., 25-30.
Outcault, R. F.—Keith's, N. Y., 25-30.
Onyx, The—Chester Park, Cinti., 24-30, Cedar Point, Sandusky, O., July 2-7.
Palfray and Hoefler—Keith's, Phila., 25-30.
Papinta—Forest Park, St. Louis, 24-30.
Patchen and Clifton—Pastor's, N. Y., 25-30.
Pattersons, Bounding—Tivoli, Cape Town, S. A., July 1-28.
Patty Brothers—Forest Park, St. Louis, 24-30.
Paulinetti and Piquo—Wintergarten, Berlin, Ger., 4-July 14.
Pero and Wilson—Ft. Sheridan, Highwood, Ill., 25-30.
Personi, Camille—Lake Park, Canton, O., 23-30, Lakeside Park, Akron, O., July 2-7.
Peters, Phil and Nettie—Empire, Johannesburg, S. A., July 16-Aug. 11.
Phillips, Al.—Moore's, Portland, Me., 25-30, Proctor's, Albany, N. Y., July 2-7.
Phillips, Leonard—Star, Muncie, Ind.—Indefinite.
Pierce and Maine—Oxford, London, Eng., July 2-28.
Pierce and Roslyn—Olympic, Chgo., 25-30.
Pierces, The—Forest Park, Kansas City, Mo., 24-30.
Pilling Trio—Olympic, Chgo., 25-30.
Polk, Collins and Carmen Sisters—Reservoir Park, Richmond, Va., 25-30.
Pontbone Brothers—Southern Park, Pittsburgh, 25-30.
Post and Russell—Lakeside Park, Canton, O., 25-30.
Potter, Gertie—Palm Garden, Syracuse, N. Y., 25-30.
Poulter, Edward—Crystal, Ellwood, Ind., 25-30.
Princess Chinquilla—Electric Park, Albany, N. Y., 25-30.
Princess Pauline—Pastor's, N. Y., 18-30.
Probst—Orph., Los Angeles, 25-30.
Provenians, Five—New York Theatre Roof—Indefinite.
Pryors, The—Oakwood Park, Pittsburgh, 25-30.
Quaker City Quartette—Proctor's 23d St., 25-30.
Quigg, Mackey and Nickerson—Odeon, Jamestown, N. Y., 25-30, Avon, Youngstown, O., July 1-7.
Quigg and Mack—Olympic, Chgo., 25-30.
Quinlan and Mack—Farm, Toledo, 25-30.
Radford and Valentine—Cape Town, S. A., July 16-Aug. 31.
Rado and Bertman—Proctor's, Newark, N. J., 25-30.
Rae, Dorothy—Olympic, Chgo., 25-30.
Rain-Deers—New York Roof, N. Y., 18-30.
Rantus and Banks—Palace, Blackburn, Eng., 25-30.
Ravenscroft, Charlotte—Lakeside Park, Akron, O., 25-30.
Raymond and Caverly—Keith's, N. Y., 25-30.
Red Raven Cadets—Henderson's, Coney Island, 25-30.
Redford and Winchester—Wenona Park, Bay City, Mich., 25-30.
Reed's Bull Terriers—Riverside Park, Bangor, Me., 25-30.
Rentz, Mme.—Casino, Atlanta, Ga., 25-30.
Reynard, Ed F.—Proctor's 23d St., 25-30.
Rey's Pigs—Luna Park, Coney Island—Indefinite.
Reinhardt, Stella—Proctor's 125th St., 25-30.
Rhodes and Carter—Grand, Pittsburgh, 25-30.
Rianos, Four—Moore's, Portland, Me., 25-30.
Rice and Prevost—Hammerstein's Roof, N. Y., 4-30.
Rich, Jack and Bertha—Keith's, Boston, 25-30.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 25—indefinite.
Rio Bros.—Brookside Park, Athol, Mass., 25-30.
Ritter, Max—Pastor's, N. Y., 25-30.
Rentinos and Stevens—Glen Haven Park, Rochester, N. Y., 25-30.
Robyns, Mr. and Mrs.—Wash., Spokane, Wash., 25-30, Family, Butte, Mont., July 2-14.
Rogers, Will H.—Palace, London, Eng., 4-30.
Romano, Mme.—Fontaine Ferry, Louisville, 25-30.
Romaires, The—Maj., Chgo., 25-30.
Rosse, Three—Morrison's, Rockaway Beach, 25-30.
Ross and Lewis—Tivoli, Grimsby, Eng., 23-30, Battenburg, Varietina, Leipsig, Ger., July 2-28.
Royce, Ray L.—Keith's, Cleveland, 25-30.
Russell, Florence—Farm, Toledo, 25-30.
Sabina, Charles—Electric Park, Albany, N. Y., 25-30.
Salerno—New York Theatre Roof—Indefinite.
Santell—Park, Paris, Tex., 25-30.
Santoro and Marlow—Bijou, Wheeling, W. Va., 25-30.
Sato, O. K.—Alcazar d'Ete, Paris, France, 16-July 30.
Savoy Quartette—Park, Newcastle, Pa., 25-30.
Sawadas, The—Riverside Park, Montreal, Can., 25-30.
Schrock and Rice—Farm, Toledo, 25-30.
Schrode and Mulvey—Pastor's, N. Y., 25-30.
Sears—Ramona Park, Grand Rapids, Mich.—Indefinite.
Selbini, Lalla—Hammerstein's Roof, N. Y., 11-30.
Seldoms, Three—Keith's, Boston, 25-30.
Seymour and Dupree—Tivoli, Sydney, N. S., 4-July 28.
Sharp Bros.—Hammerstein's Roof, N. Y., 25-30.
Shaw, Allen—Maj., Chgo., 25-30.
Shaw, Lillian—Proctor's, Newark, N. J., 25-30.
Siddon Bros—Shadyside Park, Balto., 25-30.
Simmons and White—Keith's, Phila., July 2-7.
Simms and Conrad—Temple, Detroit, 25-30.
Simon and Gardner—Brighton Beach, N. Y., 25-30.
Simpsons, Musical—Riverton Park, Portland, Me., 25-30.
Spadoni, Paul—Proctor's, Albany, N. Y., 25-30.
Smith and Baker—Athletic Park, Buffalo, 25-30.
Smirl and Kessner—Keith's, Cleveland, 25-30, Temple, Detroit, July 2-7.
Smith, Peter J.—Main St., Peoria, Ill., 11-30.
Spedden and Paige—White City, Springfield, Ill., 25-30, Stone City O. H., Bedford, Ind., July 1-7.
Spook Minstrels—Hammerstein's, N. Y., 18-30.
Sprague and Mack—Kokomo, Ind., 25-30.
Stahl, Rose—Palace, London, Eng.—Indefinite.
Stanley and Aileen—Bijou, Marinette, Wis., 25-30.
Stanley and Leonard—Grand, Pittsburgh, 25-30.
Stanley and Wilson—Temple, Detroit, 25-30, Shea's, Buffalo, July 2-7.
Stanton and Mosher—Keith's, N. Y., 25-30.
St. Elmo, Leo—Atlantic Garden, N. Y., 25-30.
St. John and La Fevre—Lakeside Park, Canton, O., 24-30, Farm, Toledo, July 1-7.
Steinert and Thomas—Olentangy Park, Columbus, 25-30.
Stevens, Edwin—Keith's, N. Y., 25-30.
Stinson and Merten—Proctor's, Albany, N. Y., 25-30.
Stuart and Raymond—White City, Syracuse, N. Y., 25-30.
Sunny South—Paragon Park, Mantasket, Boston—indefinite.
Swan and Bambard—Keith's, Phila., 25-30.
Swan, Olive—Hillside Park, Newark, N. J.—Indefinite.
Swikards, The—Glen Haven Park, Rochester, N. Y., 25-30.
Swor and Westbrook—Bijou, Winnipeg, Man., 25-30.
Symonds, Jack—Dorney Park, Allentown, Pa., 25-30.
Tanna—Hanlan's Point, Toronto, Can., 25-30.
Tasmanian Troupe—Havana, Cuba—Indefinite.
Tavina—Hanlan's Point, Toronto, Can., 25-30.
Taylor-Farrell Trio—Grand, Pittsburgh, 25-30.
Teal, Raymond—Fontaine Perry, Louisville, 25-30.
Teed and Lazell—Crystal, Toledo, 25-30.
Tenley, Elmer—Pastor's, N. Y., 25-30.
Ten Ji Troupe—Norumbega Park, Boston, 25-30.
Thorne, Mr. and Mrs. Harry—Hoag Lake, Woonsocket, R. I., 25-30, Freebody Park, Newport, R. I., July 2-7.
Thurston—Shanghai, China, 1-30, Calcutta, India, July 1-31.
Tomkins, William—Olympic, Chgo., July 2-8.
Tony and Vernon—Pastor's, N. Y., 25-30.
Townsend, Charlotte—Keith's, Cleveland, 25-30.
Toys, Musical—Spring Grove Park, Springfield, O., 25-30.
Transatlantic Four—Athletic Park, Buffalo, 25-30.
Trilliers, The—Henderson's, Coney Island, 25-30.
Troubadours, Three—Collins Garden, Columbus, O., 25-30, Spring Grove Park, Springfield, O., July 1-7.
Trump, John Nelson—Columbia, S. C., 22-28.
Tsuda, Harry—Valley, Syracuse, N. Y., 25-30.
Valveno Bros.—Glen Haven Park, Rochester, N. Y., 25-30.
Van Alstyne and Henry—Proctor's, Newark, N. J., 25-30.
Van, Chas. and Fannie—Park, Bayonne, N. J., 23-30.
Van Gofre and Cotsely—O. H., Mayfield, Ky., 18-30.
Vedmara, The—Atlantic Garden, N. Y., 25-30.
Vinella's Horses—Dream City, Pittsburgh, 25-30.
Vokes, May—Proctor's 23d St., 25-30.
Wahlund and Tekla—Mannion's, St. Louis, 24-30.
Wainwright, Marie—Keith's, Phila., July 2-7.
Waller and Magill—White City, Binghamton, N. Y., 25-30.
Walsh, Charles and Jennie—Crystal, Frankfort, Ind., 18-30.
Walton, Fred—Brighton Beach, N. Y., 25-30.
Waltons, The—Bijou, Superior, Wis., 25-30.
Ward and Raymond—Riverside Park, Bangor, Me., 25-30.
Ward and Curran—Maj., Chgo., 25-30.
Warren and Brockway—Springbrook Casino, S. Bend, Ind., 24-30, Lake Michigan Park, Muskegon, Mich., July 1-7.
Washer Bros.—White City, Chgo., 18-30.
Waterbury Bros. and Tenny—Casino, Atlanta, Ga., 25-30.
Watson and Morrisey—Park, Bayonne, N. J., 25-30.
Webb, Harry L.—People's Park, Excelsior Springs, Mo., 24-30.
Weedon, Herman—Dominion Park, Montreal, Can., 18-30.
Welch, Mealy and Montrose—Olympic, Chgo., 25-30.
Welsh, Ben—Brighton Beach, N. Y., 25-30.
Westcott, Eva—Bay City, Mich., July 2-7.
Weston, Al.—Morrison's, Rockaway Beach, 25-30.
White, Lee—Athletic Park, Buffalo, 25-30.
White and Stuart—Olympic, Chgo., 25-30.
Whitehead and the Griersons—Olympic, Chgo., 25-30.
WILDER, MARSHALL P.—Keith's, N. Y., July 9-16.
Wills, Nat M.—Savoy, Atlantic City, N. J., July 2-7.
Wills and Lewis—Al-Tro Park, Albany, N. Y., 25-30.
Wilson, Alf and May—Norumbega Park, Boston, 25-30.
Wilson, Jack—Keith's, Phila., 25-30.
Wilson and Heloise—Keith's, N. Y., 25-30.
Wilson and Waltons—Mannion's, St. Louis, 24-30.
Winter and Hughes—Spring Grove Park, Springfield, O., 25-30.
Wolf and Zadelle—Lakeside Park, Akron, O., 25-30.
Wolff Brothers—Valley, Syracuse, N. Y., 25-30.
Woodford and Marlboro—Crystal, Toledo, O., 25-30.
Wordette, Estelle—Temple, Detroit, July 2-7.
World and Kingston—Riverside Park, Saginaw, Mich., 24-30, Sans Souci Park, Chgo., July 1-7.
Wyckoff, Fred—Casino, Kalamazoo, Mich., 25-30.
Yamamoto Brothers—Farm, Toledo, 24-30.
Yeager and Yeager—Palace, London, Eng., 4-July 28.
Yeoman, George—Bradley, Oakland, Cal., 24-30, Hippodrome, Frisco, July 1-7.
Young American Quartette—Keith's, Boston, 25-30.
Young and Melville—Proctor's 23d St., 25-30.
Young and Brooks—Valley, Syracuse, N. Y., 25-30.
Zanzigs, The—North Beach, N. Y., 25-30.
Zazell and Vernon—Shea's, Buffalo, 25-30.
Zeno, Jordan and Zeno—Flikk, Cape Town, S. A.—Indefinite.
Zicka and Klue—Orph., Frisco, 25-July 2.
Zoellers, Three—Atlantic Garden, N. Y., 25-30.
Zoetochkie—Lyric, S. McAlester, I. T., 25-30.

ARENA.

ST. PAUL, MINN.—On account of a heavy rain storm Sells-Floto Circus did not show 2. Gentry Bros. and Pony Show is billed for week 25. Carl Hagenbeck Trained Animal Show July 2. Ringling Brothers' Circus 7.

EAST ST. LOUIS, ILL.—The Wallace Shows billed to appear here July 2.

PEORIA, ILL.—Powerpaugh-Sells Circus 19 pleased large crowds.

MADISON, WIS.—Carl Hagenbeck's Trained Animal Show 14 drew two large audiences. Nothing done in the circus line ever shown here.

SARATOGA, N. Y.—Joyce's Old Time Country Circus 18, 19 was a great success; four performances to well filled tents; especially entertaining were the trained dogs and the trapeze work. Hargrave's Big Railroad Circus 22.

BELFAST, ME.—Walter L. Main Shows and Commins' Wild West exhibit here 25.

GRAND FORKS, N. D.—Billy Bennett's Shows (vaudeville) 25-27. Ringling Brothers' Circus will exhibit here afternoon and evening July 10.

FOND DU LAC, WIS.—Carl Hagenbeck Shows 21. Ringling Brothers' Circus booked for later in the season.

PORTSMOUTH, N. H.—Commins' Wild West and Main's Circus 16; fair business and performance.

HARTFORD, CONN.—The Barnum-Bailey Circus played to the capacity of its mammoth tent twice 15.

GREEN BAY, WIS.—Carl Hagenbeck's Greater Shows exhibited here 22.

GOSHEN, IND.—Lester's Big City Shows week 18; good performance; small attendance, account wet weather.

SALEM, ORE.—Burch and Rice Dog and Pony Show 4 pleased fair business.

BRUNSWICK, ME.—Al. F. Wheeler's New Model Shows 12 to crowded tents; performance good.

TRAVERSE CITY, MICH.—Van Amberg's Circus exhibited here 19.

WINONA, MINN.—Hale's Fire Fighters 26. Forepaugh and Sells Brothers' Shows July 4.

RACINE, WIS.—Hale's Fire Fighters 9; large and disappointed audience. Hagenbeck's Menagerie and Circus 16 drew two immense crowds; performance fine and everybody pleased. Ringling Brothers' representative here recently, but high license will probably keep them out.

ANAMOSA, IA.—Terry's U. T. C. 21. Chicago Amusement co. 25-30.

FARGO, N. D.—Ringling Brothers' Circus posted for near future.

BOSTON, MASS.—Barnum and Bailey's Circus broke all its records during the week in Boston 18-23 and the tent was filled to capacity at each performance. The management acknowledges its error in omitting street parades, and in the extended tour of New England which now follows the parade will be given as in former seasons. A particularly pretty bit of charity was given by the clowns of the circus, who came from the tent and gave a complete performance in the street before the windows of the Children's Hospital for the benefit of the helpless invalids. One of the boys wrote a letter to Manager George O. Starr and he gladly arranged the impromptu entertainment, which came as a glimpse of heaven for the youngsters. It had been especially tantalizing for them to lie in their cots and hear the throngs going along the sidewalks to the circus which they could never see. During the Boston engagement a circus romance culminated in the marriage of Pietro Florens, of the Florens troupe of acrobats, to Olga La Mont, one of the Carmen high wire walkers. The marriage was performed at City Hall. JAY BENTON.

NOTES.

Frank C. Bostock has set aside July 21 at his animal show in Dreamland as benefit day for the proposed home for San Francisco orphans, the receipts of that day being devoted to that cause.

John R. Woundy, a clown, successfully held a mob of hundreds at bay June 19, at St. Joseph, Mo. Woundy remonstrated with a gang of roughs who were cutting the ropes holding the tent, when he was set upon. He pulled out a revolver, and managed to protect himself until the arrival of the police. During the melee one man, a farmer, was fatally wounded.

HEALTH AT MT. CLEMENS.

The mineral waters at Mt. Clemens, Michigan's famous "Bath City," continue to effect cures of rheumatism and allied ailments which seem almost miraculous. The attendance is larger than ever before, but there is ample accommodation for all visitors in the 200 hotels and boarding houses. The attractions of this health resort are many. Situated near a large city (it is only twenty miles from Detroit by electric car), visitors enjoy all the advantages of urban life with the quiet and rest of a country place. Every kind of amusement is provided, including boating and fishing, and rates are reasonable. For all who seek restoration to health, as well as those who need rest and recuperation, Mt. Clemens has claims worthy of every consideration. "The Guide to Mt. Clemens" gives interesting particulars regarding this favorite health resort and may be had free by addressing F. R. Eastman, Chamber of Commerce, Mt. Clemens, Mich.

MATTERS OF FACT.

The Grand Opera House at Sandusky, O., formerly the Nielson Theatre, is being converted into a modern ground floor house, under the direction of the Fuller Claflin Theatre Building Company, of New York, and will be opened in September, with facilities for accommodating any production on its stage. The house will be under the management of John A. Himmelein.

Hearts Adrift, which played the Stair and Havlin circuit the past two seasons, can now be secured on royalty, with or without production from the owner. Garland Gaden, Rooms 3, 4, 1451 Broadway, corner Forty-first Street. His other success, Wife in Name Only, can also be secured for exclusive territory.

With a drawing population of 20,000, Peru, Ill., has proven itself a good show town. Attractions of merit are rewarded with profit sharing receipts. Manager Henry A. Weisheit has some open time for good one-nighters.

People in all branches of the theatrical business are wanted for Walter Woods and the Elmer Stock company by E. K. Moulton, 141 Washington Street, Salem, Mass.

The End of the World, the new spectacular feature at Dreamland, Coney Island, was produced and staged by Charles L. Crane, who has received high praise for his work. Mr. Crane was the juvenile lead in His Last Dollar company last season and is open to offers for the coming year.

H. W. Taylor, for the past ten seasons manager of the Cook-Church Stock company, will put his own attraction on the road the coming season, the Taylor Stock, numbering eighteen people. The season will open about Aug. 11. The specialty department will include the colored comedians, Anderson and Goines; Juggling De Lisle, in a new and novel act; Ben F. Leering, song illustrator; Harry Moone, comedian; Ethel Hemrick, singer and dancer. W. A. Taylor will be in advance of the attraction and William Dale stage director.

Theresa Miller Rothe will star this season under the management of the Dubinsky Brothers.

A good play, with paper and ingenue feature role, will find purchaser or lessee in "J. P. G.," care this office.

Born.

COSTELLO.—A daughter to Mr. and Mrs. Maurice Costello, on June 21.

DEL-A-PHONE.—At Leavenworth, Kan., June 17, to Mr. and Mrs. Del-a-Phone (Kelly), a daughter.

MEEHAN.—A daughter to Mr. and Mrs. W. R. Meehan, at New York city, on June 14.

Married.

AIKEN—GOODRICH.—Frank E. Aiken and Anna H. Goodrich, on June 25, in New York city.

BRAHAM—ROCKMAN.—Frank Braham to Ray Rockman, in London, on June 21.

FLORENZ—LA MONT.—At Boston, Mass., Pietro Florenz, of the Florenz troupe of acrobats, and Olga La Mont, of the Carmen troupe of wire-walkers.

GIBSON—ALBERT.—Rodney Gibson and Elsie Albert, at New Rochelle Park, on June 20.

KLAUBER—COWL.—Adolph Klauber and Jane Cowl, at New York city, on June 18.

KLEIN—KIPP.—Arthur Klein and Evelyn Kipp, at New York city, on June 6, by Rev. Father O'Keefe.

MAGRATH—O'CONNOR.—At St. Joseph's Church, Boston, June 21, by Rev. Father Coppinger, James E. Magrath (professionally known as Harry Russell) and Zella O'Connor.

—THEATRICAL ENTERPRISES OF—

GARLAND GADEN

LAURA LORRAINE in The New Girl. FLORENCE HAMILTON in The Other Woman.

Hearts Adrift—The Senator's Wife—The Squaw—Wife in Name Only—The One Woman—The Good Samaritan—The Sporting Man—A Gilded Sin. Others Pending. Time now filling for all the above attractions. For time and terms address GARLAND GADEN,

Rooms 3-4, 1451 Broadway, cor. 41st St., NEW YORK.

WANTED. For WALTER WOODS and the ELMER STOCK CO.

Clever dramatic people—all lines.
Comedian and second comedian with specialty.
Four young ladies for specialties and small parts.
Carpenter and property man who can act.
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CASINO B'way and 39th St. Tel. 1846 Bryant. Evenings at 8:15. Matinees Thursday and Saturday, 2:15. COOLEST THEATRE IN NEW YORK. The Breezy Musical Satire, The Social Whirl. GREAT CAST. SUPERB CHORUS.

LYRIC 42d St., West of Broadway. Tel. 1846 Bryant. Evenings at 8:30. Regular Matinee Saturday. No Matinee Wednesday. COOL & CON'T. WALTER N. LAWRENCE presents HENRY E. DIXEY in The Man on the Box

BELASCO THEATRE, 42d St., near Broadway. Eve. at 8:00. Matinee Sat. at 2. DAVID BELASCO presents BLANCHE BATES IN "THE GIRL OF THE GOLDEN WEST" A play in 4 acts of the period of '49—Scene laid in California—by DAVID BELASCO. Extra Mat. July 4.

PASTOR'S 14th St. near 3d Ave. OPENS DAILY AT 11.00 A. M. Elmer Tenley, Princess Pauline, Joe and Nelly Doner, Don and Thompson, Schrode and Mulvey, Bella Hathaway's monkeys, Gray and Graham, Daly and Reno, Tony and Flo Vernon, Patchen and Clifton, Max Ritter, Nagel and Adams, F. Daly Burgess.

ON ROYALTY
The great Comedy Drama, by LAWDON McCORMICK, "HEARTS ADRIFT"
Played the Stair-Havlin Circuit two years. Holds the record in many houses.
Banner Business in Stock, San Francisco, Brooklyn, Philadelphia.

GREAT LINE OF PRINTING
12 curtain calls at Star Theatre, New York. Can be played with or without scenery. Have complete production. For further particulars and terms call or address GARLAND GADEN, 1451 Broadway, cor. 41st St., New York, Rooms 3-4.
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Repertoire people in all lines. Address 39 Court Street, BOSTON, MASS.

CHAPIN, BENJAMIN
"Abraham Lincoln." Care Mirror.

REAM—FLETCHER.—Probate Judge M. V. Ream, of New Philadelphia, Ohio, and Emma Fletcher, on Thursday, June 14.

STUPHEN—FREMSTAD.—Edson W. Stuphen and Olive Fremstad, at Salt Lake City, on April 15.

TOMPKINS—PEVERE.—Eugene Tompkins and Mrs. A. M. Pevere, at Brookline, Mass., on June 14.

Died.

BUSSE.—Mrs. Frank A. Busse, on June 22, in Brooklyn.

FORD.—Bart Ford, at Stark, in the Adirondacks, on June 8.

HARDY.—William Everett Hardy, in Jackson, Mich., on June 17. Aged 33.

HOWARD.—Benjamin Howard, on June 18, in New York City.

HUNT.—Fred E. Hunt, at Chicago, Ill., on June 7.

LEARNED.—W. H. Learned, at Seattle, Wash., on June 10. Aged 50.

NIXON-NIRDLINGER.—Mrs. Sallie R. Nixon-Nirdlinger, on Monday, June 18, at Atlantic City.

POWER.—Frederick L. Power, at Dowagiac, Mich. Aged 40.

ROSATI.—Alberto Rosati, at Kansas City, on June 23. Aged 28.

SHELDON.—Herman A. Sheldon, in East St. Louis, on June 18.

THOMSON.—A. Wallace Thomson, at Philadelphia, Pa., on June 21. Aged 39.

VAN DUZER.—At Eatontown, N. J., suddenly on June 11, George W. Van Duser (of the Elite Musical Four), aged 28 years.

WARD.—At Monroe, S. D., suddenly, on June 12, Bert Ward, aeronaut, aged 45 years.

WEBSTER.—Frank Webster, on June 18, in New York city. Aged 48.

In Memoriam
Kate Gilbert
In Memory of my beloved Mother, who passed away June 27th, 1905.—Kate Bennington.

MANAGERS' DIRECTORY.

CONN.—BRISTOL.

Bristol Opera House
Good one night stand. Draw. pop. 15,000. Now booking next season. Good open time for Repertoire and first-class companies and Vaudeville. One of the largest stages in Conn. No cinematograph production. Write or wire.
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Franklin Opera House
Modern theatre and no opposition. Seating capacity 1000. Population 9000. Inter-urban electric lines, connecting with 6 other towns within a radius of ten miles. Now booking for next season. Responsible one night and repertoire managers, write.
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Athol Opera House
Only first-class modern Theatre in city. Playing anything there is money in. Seats 800. Population city and surroundings 20,000. Business in city booming, never better.
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Only Theatre, large drawing population, seats 1000. I want First Class Rep Companies, and one night stands with the right plays.
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New Theatre
Cosiest play house in Southern Mich. Seating capacity 650, stage 30x45, height for 20-foot scenery, fine dressing rooms. Will book a limited number of meritorious attractions for next season and guarantee a square deal. Want to buy a high class show for opener first week in Sept.
EMPIRE THEATRE CO.

NEB.—BEATRICE.

Paddock Opera House
If you can deliver the Goods, we will get the business. Receipts for some attractions last season as follows:

Way Down East	$688	Trip to Egypt	$385
Babes in Toyland	720	Under Southern Skies	575
Buster Brown	727	A Son of Rest	300
Wizard of Oz	500	Aristocratic Tramp	285

OPEN TIME.—Sept. 1 to 17, Oct. 6-17 to 27, 29, Nov. 23 to 24, 26, 27, Dec. 1, 7, 8, 15, 17, 31 to 31, Jan. 17 to 31. Good open time for coming bookings. Good business for Christmas attraction, matinee and night.
G. H. JOHNSON, Mgr.

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Good open time 1906-7. Repertoire or one night stand.
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Only first-class Theatre in city. Drawing pop. 20,000. Stage, 30 ft. Proscenium opening, 25 ft. deep, 30 ft. in height. Seating capacity, 800.
Good one night stand for good attractions.
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THAT BIG SONG HIT

"Can't You See I'm Lonely"

Published by Leo Feist NEW YORK

MUSIC PUBLISHERS.

Vesta Victoria's Great Song Hits

"Waiting at the Church"
(MY WIFE WON'T LET ME)

"The Next Horse I Ride On"

And all the songs sung by this famous comedienne are published by

FRANCIS, DAY & HUNTER
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MUSIC PUBLISHERS.

It's Time For Summer Songs

Here is one that gets them going in the whistling chorus . . . . .

ON A HOLIDAY

On a holiday it's jolly, not a thing to do,
Take a train, a boat or trolly, choice is up to you,
All the world is out for play and pleasure, every one is gay;
That's the time you win your sweetheart—on a holiday.

Featured with Big Costume Chorus in

Boston Next Week

EXTRA FINE ORCHESTRATIONS

Get in line with this for a Big Summer Winner.

C. C. PILLSBURY COMPANY
Minneapolis, Minn.
The House that Publishes "Floating Along."

MUSIC PUBLISHERS.

The Novel Novelty Song,

"CHEYENNE"

Everybody Is Using It!

PUBLISHED BY
JEROME H. REMICK & CO.
45 W. 28th Street, New York.

The Andraes Music Company, of Davenport, Iowa, are elated over the sales of their quaint love song, "A Little Dutch Garden."

Leo Feist's popular song, "Can't You See I'm Lonely?" is as big a favorite as ever with the many headliners who are featuring it.

Vesta Victoria's songs, "Waiting at the Church" and "The Next Horse I Ride On," have taken the country by storm.

Walter Jacob's publications, including "Good-bye, Mr. Greenback," "My Dusky Rose," and "Good-bye, My Honey, I'm Gone," are all very popular.

The Six Musical Cuttys, featured at Hammerstein's Roof-Garden, continue to use "Silver Heels" and "Cheyenne" in their act, both numbers having proved big successes. They will also introduce a new intermezzo entitled "Iola," published by Jerome H. Remick and Co.

J. Aldrich Libbey and Katherine Trayer, at Glen Haven Park, Rochester, last week, introduced the rustic ballad, "Since Nellie Went Away."

The Spook Minstrels began a six weeks' engagement at Hammerstein's last week and are using the new Summer march song by Al. Gumble entitled "Alice, Where Art Thou Going?"

"Take a Trip to Merryland" is the title of one of the many Summer songs now on the market. This particular song, however, is a little out of the ordinary, and is becoming popular. It is published by the New York Music Publishing House.

The Trans-Atlantic Four have added "Why Don't You Try?" to their repertoire. They introduced it at Brighton Beach last week and have decided to keep it on all season.

Henry Clay Smith, of the New York Music Publishing House, visited Atlantic City last week in the interest of his firm.

Mr. and Mrs. Egbert Van Alstyne returned from their Summer home in Virginia and will present their new act at Proctor's Twenty-third Street next week.

Emma Carus is singing "Why Don't You Try?" and has received many very fine notices on her rendition of it. Other big vaudeville acts singing this number include The World's Comedy Four, Mills and Morris, Williams and Melburn and many other headliners.

The Louisville *Times* reviewed Ben M. Jerome's new act, Thebe, as follows: "One of the cleverest and most meritorious things enjoyed on a Louisville stage in many a long day is the little one-act Thebe, which has been given in the theatre at Fontaine Ferry Park all week. It is produced by George Siler and Ben M. Jerome, the popular theatrical producers of Chicago, and is the work of that very talented composer, Mr. Jerome, already famous for The Royal Chef, The Isle of Spice, The Yankee Regent, etc. Thebe is a complete comic opera in one act, twenty-five minutes of fast action and delightful music, and on the whole is one of the best things Jerome has ever done."

The Three Troubadours, Van, Delaney, and Jarvis, have just been booked on the Shayne circuit of Summer parks. This trio does one of the most pleasing singing acts in vaudeville, and write that the three best songs in their act this season are "Dearie," "Little Girl, You'll Do," and "My Gal Sal."

Estelle Sully, of the Sully Family, in a real good singing act proved a pleasant surprise, singing "My Gal Sal," and closing with "Waltz Me, Bill," recently at one of the leading vaudeville houses. She is one of the daintiest comediennes before the public to-day, rendering her songs distinctly and in a most charming manner.

GOSSIP.

A new musical comedy with the second act occurring at the famous Coney Island amusement resort, exploiting the mishaps of a number of unsophisticated country people who find themselves mixed up with the queer denizens of that place, is scheduled to make its appearance during the coming season under the title, A Trip to Luna. The tour will be under the direction of William D. Emerson.

On Monday, June 18, H. Wlyn Benson joined The Man on the Box at the Lyric Theatre, appearing as Count Karloff, the "unattached diplomat" of the comedy.

Leonore Harris, after achieving some renown as a stage beauty in several musical productions, notably The Girl from Kay's, will hereafter be seen only in dramatic roles, and will make her first appearance in a new comedy, The Awakening, by Haddon Chambers, next season.

Consuelo Ysnaga Bailey, a member of the well-known Ysnaga family of New York, and a relative of the Duchess of Marlboro (after whom she was named) and of many of the Vanderbilts, has been engaged for five years by Manager Heber McDonald, who agrees to star her in less than a year. Miss Bailey will have the leading role in a new play by Channing Pollock, to be produced on Broadway in October. Miss Bailey is only seventeen years of age, and has been on the stage only since last January, but Mr. McDonald says she has already given evidence of remarkable talent, and that she is the greatest "discovery" the past season has brought forth. She was seen in The Optimist during its brief run at Daly's.

E. S. Willard has secured the American rights to Michael Morton's dramatization of "The Newcomes," and will present it during his tour next season.

BONITA

The above picture represents Bonita as she appears in Vaudeville, singing the legitimate ballad "Mandy Lou," which is now one of the big popular successes. Bonita is also singing the novelty song, "Jessamine," with much success. Both of the above songs are published by Jerome H. Remick & Co.

Expert Arranging for Piano and Orch. Medleys, Finales, Ensembles Written. Incidental Music Composed.

ANDOR PINTÉR

Care Jos. W Stern & Co., 34 E. 21st St., N.Y.

The Supreme Court of Massachusetts has sustained the exceptions of Lotta Crabtree on the fourth trial of the suit of John F. Cadigan, the real estate broker, who sued to recover $2,750, a commission alleged to be due for arranging a lease of the Hotel Reynolds property to Gould and Pollo several years ago.

The opening of the Robin Hood company at the Nixon Theatre, Pittsburgh, which was to have occurred on Monday, June 18, was postponed until Thursday evening, owing to the death of Mrs. Nixon.

Lizzie McCall, who recently closed her fourth season with Arizona, has signed with the Eastern Buster Brown company for next season.

Frederick Truesdell, leading man in The College Widow during its run at the Garden Theatre, has signed with Walter Lawrence to support Carlotta Nillson in the production of the Western comedy, The Three of Us, which will open in New York in September.

The Prince Chap has closed its season after an uninterrupted success of forty-four weeks. Cyril Scott and Mrs. Scott will sail for Europe on June 30, and while in England they will witness the London production of the play.

Mamselle Champagne had its first presentation on any stage at the Savoy Theatre, Atlantic City, on June 18. One song, entitled "Could I Fascinate You?" was decidedly the "hit" of the performance.

Mrs. Elizabeth Gard (Bessie Barriscale), who appeared as Lovey Mary in Mrs. Wiggs of the Cabbage Patch, was granted a divorce from Henry Gard on June 19 in Chicago. The charge was desertion.

Nella Webb, who understudied Lulu Glaser in Miss Dolly Dollars, is to replace Mabel Hollins as Daisy in His Honor the Mayor. Miss Hollins is to appear in The Little Cherub, which is going into rehearsal at the Criterion Theatre.

One of the first Autumn bookings of the Academy of Music is Mizpah, the poetical and musical play by Ella Wheeler Wilcox and Luscomb Searelle, founded on the Old Testament book of Esther. Elizabeth Kennedy will play Esther, as already announced. Besides Charles Dalton, her supporting company will include Frank Losee, George Wessells, Louise Rial, and Evelyn Carter-Carrington.

The Student King will close in Chicago, Ill., on June 30.

The tour of Roselle Knott in When Knighthood Was in Flower will continue until Aug. 18. Next season Miss Knott will appear in The Duchess of Devonshire.

Londa Ben Yesef, a member of the Augustin Daly Musical company, on June 12, at St. Joseph's Hospital, Denver, submitted to an operation for appendicitis. Her condition is reported to be encouraging.

The tour of the Rogers Brothers in Ireland will commence on Aug. 27. The organization will number about one hundred people.

Manager Edward Smith, of Smith's Theatre, Bridgeport, Conn., had a narrow escape from serious injury last week. While he was petting his horse the animal struck out with his hind hoofs and caught Mr. Smith in the leg, knocking him down. Had not the coachman whipped the animal off the man might have been trampled to death. He was confined to his home for some time, but he has recovered and is now receiving the congratulations of his friends.

On June 13 Helene McGowan, after playing a season of forty-one weeks with the Western My Wife's Family company, owned and managed by her husband, underwent a serious operation at Grace Hospital, Chicago. Mrs. McGowan is rapidly convalescing.

Recent additions to the Western company playing My Wife's Family are H. W. Davies, Leo Du Mont, Violet King, and Helene Galvin.

David Traitel, manager of Virginia Drew Trescott's starring tour, is to be traveling treasurer with Mantell next season. Frederick Donaghy will again be Mr. Mantell's manager.

Wright Lorimer will not present his new play, Daniel, until toward the end of next season, though the production is already being prepared. In Omaha, Chicago and a few other Western cities where he is especially popular he expects to give matinee performances of Ibsen's Wild Duck.

Grace George is planning to give special matinee performances next season of Ibsen's The Lady from the Sea.

Elfie Fay was constantly honored during her season as The Belle of Avenue A. A cigar, a shoe, a corset, a chocolate confection and a "soft" drink have all been christened with her name, it is said.

Minnie Church has been in the Milwaukee Hospital for the past few weeks, having undergone an operation resulting from a fall she received four years ago while appearing in Under Southern Skies.

George H. Nicolai, general manager for Stair and Havlin, is to sail for Europe on June 28.

Louise Sanford, who appeared last season in Gay New York, has accepted a Summer engagement under the management of J. J. Flynn to play the various parks in Massachusetts and Maine.

Billy Beard is to be featured this season with Haverly's Minstrels.

Nellie Stewart, the Australian actress, is reported to have scored an encouraging success on her opening night at the Chicago Opera House, June 18. She used the same version of Sweet Nell of Old Drury that Ada Rehan employed while appearing in that piece. The scenery, which was all brought from Australia, proved to be adequate and beautiful. A group of Australians seated in the orchestra applauded with the shrill cry of the "bush." Miss Stewart, instantly recognizing the call of her countrymen, repeatedly bowed her thanks.

Walter N. Lawrence has contracted to feature Aubrey Boucicault in a production to be made this coming season, in which Mr. Boucicault will be seen in the character of a historical personage. After a few weeks on the road it will have a Broadway hearing.

Helen Guest, who has devoted the past two years to study and literary work at her home in Boston, was in New York for a few days recently.

Eva Myrtle Lewis has just returned from San Francisco, where she was rehearsing with the Majestic Theatre Stock company at the time of the calamity. She was to have opened the following Monday.

W. E. Nankeville announces that Scott Siggons has been engaged to play the part of John Selby in Home Folks, which is to open the Park Theatre, Philadelphia, on Labor Day.

AMATEUR NOTES.

On Monday evening, June 11, students of Rockford College, Rockford, Ill., presented as their annual Shakespearean play Two Gentlemen of Verona, under the supervision of Mrs. I. I. Bamott, teacher of elocution. All of the numerous characters were beautifully costumed and capably interpreted.

On the evening of June 16, at the Manor Club House, Pelham Manor, amateurs performed Jerome K. Jerome's one-act play, Barbara. Those who appeared were Miss Maynard in the title-role, Mrs. Elizabeth J. Muir, Langdon H. Roper, and Charles F. Roper.

The senior class of the Elkhorn, Wis., High School presented Daly's four-act comedy, A Night Off, at Sprague's Opera House, Wednesday evening, June 20, under the direction of Alice Washburn.

Rosedale was recently presented by school amateurs at the Opera House, Antigo, Wis., before a crowded audience. Miss Marston performed the duties of stage director. In the cast were Wesley Goodwin, Edwin Palmer, Clarence Winters, Harry Humphrey, King Bacon, Walter Nelson, George Schoblaska, Amable Miller, Irvy Tollefson, Mabel Jewell, Lida Albers, Mary Ladwig, Hope Mulloy, Lettie Jamieson, Mary Riley, and Theresa Bretl.

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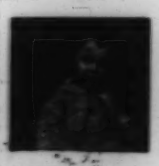

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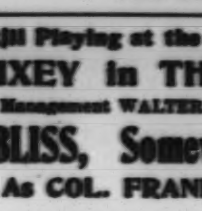

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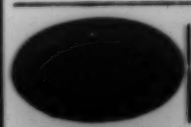

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